

DEC 17 1941

THE Art Digest



The Toilet by Mary Cassatt

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December 15, 1941 25 Cents

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Defense on Two Fronts

WAR has come. These words, weighted and as ominous as the sound of great cliffs toppling into the sea, are turgid with implications. Their meaning will eventually seep into every phase of our lives, suffocating activity here, bringing it to a seething boil there. No life can be normal. Balance will be difficult, but, just as in the now departed days of peace, balance must be sought and treasured, for it will help men come through the trial. It will keep the lines of perspective from warping too greatly out of line.

Here it is that art can serve.

For in times of national crisis, more than in any other, art becomes a psychological means to balance. It can be inspiring to depressed morale, soothing to troubled minds, and, in its adamant durability, blessedly reassuring. It is a comforting promise that the fineness of living will be with us when our victory is won.

Art is the stuff in which the centuries leave their most enduring imprint. It records zeniths as well as depths—always surviving both. It is living proof that there is a continuing line to man's constructive progress; living proof that man has suffered other cataclysms—and has always survived. Alexander, Caesar, Napoleon, other martial giants have trod their destructive paths across the stage. What remains today of their material conquests, their redrafting of the maps?

The first two years of the Hitlerian war shifted the art capital of the world from Paris to New York, making America, in effect, the custodian of Western culture. We Americans accepted the responsibility eagerly.

Our new position is both a seldom-given opportunity and a challenge. We must come through, therefore, not only in the military conflict, but also in the parallel struggle for the survival of culture. When the clouds of war have passed in the wake of our industrial and military might, let it be said that we have meanwhile shielded the torch of Western culture from the aggressive blows out of the Far East and out of Hitler's degraded Europe.

We Americans are facing a double challenge and we are underwriting a double obligation.

THE ART DIGEST, in its humble way, hereby enlists to help America fulfill the cultural role history has assigned it.

Name Calling

NEVER, consciously or by wilful implication, has the DIGEST ever indulged in character assassination. Such branding of this or that individual with an unpopular label, particularly in these days of hectic excitement, would be the lowest possible form of yellow journalism. We of the DIGEST want no part of such a game. And so it was painful to receive the following letter from Louis Guglielmi:

"The quotation of parts of Walter Quirt's paper on Dali in your last issue is distressing in the manner of its ease of conclusion and the conspicuous desire of the DIGEST to echo Quirt's conclusions. Are we entering a phase of personal vilification and name calling? The prospect is appalling. Is

Dali a fascist? I hardly consider that Quirt's over simplified conclusions prove the accusation. Soon we shall be tagging any artist of importance a fascist; it is so easy to do!

"Quirt's basic premise is that negative thought is directly related to fascism. It is better to say that negativism colors the character of the period and of the class in society that in its decay created fascism. The bulk of modern art, from fauvism to the non-objective and Surrealism inclusive, was revolutionary purely and only in a negative aspect. Anarchism and the attempts at new forms shocked the static and respectable mind. In this manner the artist was a rebel and in his own distinct way joined the social revolutionary force that began in 1905 and continues in changing forms and guises to the present day.

"Dali is one of the last of the exponents of the negative artist and he appears at the tail end of a social and cataclysmic period. Dali's negative attitude is expressed mostly in obscure symbolism rather than the plastic concepts of the painters preceding him.

"So using Quirt's facile measure we can label Picasso a fascist because of the content of his art, the imagery of brutality and destruction. Matisse in his ivory tower can be labeled a fascist in the denial of actuality. What artist can be absolved! The other day at the new Rosenberg Gallery we heard Braque accused of fascist sympathies. A few years ago a critic writing of De Chirico pinned the fascist label on the premise that this painter had a nostalgic yen for classic ruins, metaphysics and white horses. Orozco's fall from grace was another superficial critic's paper.

"Was the Surrealist movement fascist? No more than the movements that preceded and gave birth to it. Surrealism with its free associative methods, abstract irrelevances and preoccupation with trivial whimsies reflected the condition of decay in a bankrupt intellectual period. It is no longer an adequate philosophy. . . . Dali has fled to the classic and the romantic. He shares with other artists in the search for a new plastic concept. . . .

"And if we use the Quirt measure on Walter Quirt, is this painter free from suspicion? Is he not an ex-follower and adapter of Dali, not to mention Orozco, Miro and what have you at the moment? And did not Quirt have the intellectual's flirtation with an honest political group in the nineteen-thirties?"

Dear Mr. Guglielmi: The DIGEST does not believe Dali is a fascist, never thought so, and does not echo the Quirt conclusions. The only reason Mr. Quirt's discussion of Mr. Dali appeared in the DIGEST was that the editor thought it worth quoting at the time as one established artist's opinion of another. Personally, I have never thought of Dali as a political schemer; merely a very clever technician with a bromidrosic imagination.

You Don't Have to Know Joe

REMEMBER back in the Prohibition Era when thirsty citizens were forced to squint through mysterious peep-holes or know "a guy named Joe"? Tilting the forbidden glass was attended by danger and secrecy. The only reason I resurrect this ancient history is that the attitude of the average layman toward art exhibitions reminds me of those hardy souls who once dared enter speakeasy portals. Through the working of some queer psychological twist they believe that visiting an art gallery takes unusual courage.

How wrong they are! The art dealer welcomes your visit—whether you come to buy or to look. You are the reason the dealer hangs an exhibition. You will find both courtesy and hospitality in the art gallery, and after your first visit the chances are you will have found a new and enjoyable habit.

Take off your hat in an art gallery—it's customary—but please don't whisper.

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THE READERS COMMENT

"Evolved" Is the Word

SIR: A zoologist would like to take mild exception to the legend of the cover cut of your October 15 issue. The amusingly prognathous and steatopygous lad is certainly African, but that the representation is "primitive" I consider highly unlikely. The sculptor was probably primitive in the overall sense that he did not enjoy the "benefits" of modern civilization. His art, on the other hand, seems so stylized that it must have the background of a long tradition; it appears to be a highly evolved and not a primitive art. This is ultimately a problem for the archaeologists and historians. The process of development is more significant than the result in labelling art "primitive" or "evolved." Cubism and Futurism were very primitive types since they had no roots in tradition.

—CHARLES H. BLAKE,
Cambridge, Mass.

Kind Words

SIR: It is with considerable pleasure that I renew my subscription for another two years. I enjoy the DIGEST to the utmost and so do my students. Since we at the Art Alliance try to be aware of all significant trends, it is the most valuable of all magazines for that purpose.

—HENRY C. FITZ,
Philadelphia.

More Kind Words

SIR: I admire your independent attitude and your tendency to "speak out in meeting." More power to you. I am glad to send a two-year renewal to such an enjoyable magazine.

—DR. W. G. WATT,
Longmeadow, Mass.

And That's That

SIR: Please, Mr. Boswell, do not waste any more postage on me. I do not like your magazine, either its format or its contents.

—KATHERINE M. BALL, San Francisco

Like an Attractive Woman

SIR: I object to the artistic double talk much time to read your magazine. But it impresses visitors who see it lying around.

—OTTO SOGLOW,
New York.

The Dissenter

SIR: I object to the artistic double talk of your commentator and of James Johnson Sweeney relative to the infantile and inane idiocies of Paul Klee. People who graduate from colleges may not understand art, but it is fair to assume that they understand English. In case of doubt there exist many excellent dictionaries.

We are told that the essence of Klee's art is "movement; a record of linear gestures." There exists no such thing as a "linear gesture," for the reason that lines do not and cannot make gestures. By their sequence or direction they may suggest motion, if that is what Mr. Sweeney means. When will people who know enough to construct sentences which hold together according to the rules of syntax stop filling them with utter nonsense through a flagrant misuse of words to conceal meaning or the lack thereof?

The example of Klee's art illustrated may be pleasing in color, though it is singularly empty and not particularly appealing in line. One can see a hundred better patterns in the linoleum department of any big store.

—EVELYN MARIE STUART,
Chicago.

Helen Boswell; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.20; Foreign,

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The Art Digest

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Peyton Boswell, Jr., Editor
Joseph Luyber, Adv. Manager

Frank Caspers, Managing Editor
Helen Boswell, Associate Editor

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Esther Jethro, Circulation



Affection: ELDZIER CORTOR



Schuylkill River: GEORGE M. VICTORY

American Negro Art Given Full Length Review in New York Show

THE AMERICAN NEGRO has at last spoken in art—firmly and distinctively, his voice having as definite an intonation with colors as his soul has in singing and dancing. His choice of dazzling colors is just as typical as his exaggerating sense of humor, his strut and guffaw; his concern with the burdened just as characteristic as his pleading songs to his Maker.

Under the directorship of Edith Halpert, the biggest collection of Negro art yet assembled in America has been gathered from all parts of the country and is on view at the Downtown Gallery, New York, until Jan. 3. Organized for a two-fold purpose, the exhibition is presented to demonstrate the valuable contribution made by the Negro and to inaugurate a special Negro Art Fund for the purchase of paintings, sculpture and prints to be presented to museums and public institutions.

Aiding Mrs. Halpert were Dr. Alain Locke of Howard University, author of *The Negro in Art*; Daniel Catton Rich, director of the Chicago Art Institute; Richard Foster Howard, director of the Dallas Art Museum; Robert Carlen and Peter Pollack; and the Harmon Foundation.

The show is vivid and varied, offering a number of surprises. But in spite of the difference in style and subject, there is a strong racial tie-up. A distinctly homogeneous quality is felt in

the color organization (reds and purples predominating) and in a certain characteristic treatment of rhythm and form which distinguishes the Negro race and has added so much to our native culture.

In the massive display, consisting of 80 items, may be seen a mixed assortment of creative accomplishments, rang-

Lover: ERNEST CRICHLAW



ing from the early landscape *Blue Hole*, *Little Miami River*, painted by Robert S. Duncanson in 1851, to a number of 1941 genre pieces. The famous Negro artist, Henry C. Tanner, represents the 19th century group with the canvas *Christ and Nicodemus*, while considerable other attention falls on those earlier artists, Edward M. Bannister, Edwin A. Harleston and William H. Simpson.

A considerable gap is noted between these earlier years and the more recent products that make up the main part of the show. For a while the Negro artist didn't seem too keen about expressing himself, or else the committee had trouble unearthing material of this period. The inclusion of some work from this thirty-some-odd years lapse would be instructive, but there are enough interesting canvases by contemporary men to make the show a lively affair. There is that rather startling primitive painter Horace Pippin, a crippled war veteran who guides his right hand with his left and who stands a fair chance of stealing the show with his three pictures. Also prominent among the primitives is George Victory, Pennsylvania Railroad porter for 30 years, who painted the intriguing *Schuylkill River* with its red train seeming almost like a wishful thought.

A janitor at Louisiana State University
[Please turn to page 16]

December 15, 1941



Girl and Sheep: WINSLOW HOMER

The Sincere Realism of America's Homer

ESCAPISTS from world upheaval will find the quiet dignity of the Winslow Homer paintings, on view at the Babcock Galleries through December, as pleasantly comforting as an old-time balm. Untroubled were the years, and untroubled the thoughts of this steadfast painter, who stands high in the old line tradition of sincere American realism.

These canvases, most of which have never been exhibited before, show Homer's keen interest in the natural things that surrounded his simple way of living—lush meadows, autumn woodlands and quiet streams. In mixing art with nature, Homer selects such homely subjects as *Milking Time*, *The Hare Hunt* and *Young Farmer Boys*, typifying his

preoccupation with country life in general. Best example on view of Homer's pleasant appeal in picture-making is *Girl and Sheep*, which has all the simple sincerity and frank appeal so characteristic of this distinguished American artist.

Women almost become symbolical figures when placed in a landscape, a feeling that earth and woman might be somewhat the same, as in the naturally posed *Woman in a Field* and in the gray-gowned woman so realistically captured in *Autumn Woods*, surrounded by flaming orange foliage, which bears with it some of the spirit of a Corot or a Courbet. One of the most exciting examples is the snow scene, *Winter, Prouts Neck, Maine*.

Museums Buy Numerous American Pictures

RECENT WEEKS, turbulent on the political front, have been far from inactive on the art front. Galleries are reporting sales in heartening numbers. Several have enjoyed their best seasons

Flowers: WALDO PEIRCE



to date. Among these are the Midtown Galleries. Director Alan D. Gruskin announces a group of museum sales, many of which cannot be reported at this time because of later release dates. But among those released is the purchase by the Brooklyn Museum of Waldo Peirce's *Flowers*, a vigorous canvas reproduced in color in the recent Hyperion Press monograph on the artist.

The Swope Art Gallery, which last month bought Gladys Rockmore Davis' *Deborah* through the Midtown Galleries, has this month acquired Zoltan Sepeshy's *Against the Rain*. The Butler Art Institute added the same artist's *Up North in Michigan* to its permanent collection. The Metropolitan Museum made two Midtown purchases: William Palmer's *Horses* and Minna Citron's *Final Adjustment*; and the Addison Gallery of American Art, four: William Palmer's drawings, *End of Day*, *Quinte Bay* and *Pruynyer's Cover*, Julien Binford's drawing *Moaner's Bench* and Fred Nagler's print, *From Afar*.

Trustees of the Kansas City Art Institute purchased Fletcher Martin's *Celebration* (reproduced in Nov. 15, 1940, ART DIGEST) and presented it to the William Rockhill Nelson Gallery of the same city.

When Sirens Howl

NEW YORK CITY's first air raid alarm on Dec. 9 found the museums prepared. No drastic action was taken, but collections have been ear-marked for removal to safety if and when such measures become necessary.

Francis Henry Taylor, director of the Metropolitan Museum, told the *Herald Tribune* that "for 15 months we've been getting a sub-basement and plans ready for moving things there. The whole thing has been studied, and we are ready." The American Museum of Natural History reported: "If necessary we could get all visitors into sub-basements in four or five minutes."

The Museum of the City of New York has a basement ready; but in time of urgent danger, Jerome I. Smith reported to the *Herald Tribune*, "plans are to move the really valuable things out of the city."

The Brooklyn Museum's ground floor is partially below street level and has walls five feet thick. Says Director Laurance P. Roberts: "We have a list of irreplaceable objects here which could be moved there in half an hour."

The Museum of Modern Art has a sub-basement, and the Frick Collection, as reported in an earlier issue of the DIGEST, has an underground storage room designed for complete safety in case of bomb attacks. Edwin Sharp Burdell, director of the Cooper Union Museum, states that "every object in the museum is marked, and staff members have been assigned to take them out."

Museums on the West Coast, where danger of Japanese bombing attacks is more immediate, have likewise made plans for the safekeeping of their most valuable possessions.

Surrealism in California

Julien Levy's exhibition of surrealism, held early this month in Los Angeles, left Arthur Millier of the *Times* singularly unmoved.

"How can queer juxtapositions of objects shock people who read today's head-lines?" he asks. "What surrealists feared—the break-up of civilization—is now being attempted on too great a scale. But instead of the irrational bunk with which surrealists anticipated this historic debacle, mankind is meeting it with heroism. There are obviously some able artists—Chirico, Miro, Dali, Ernst, Duchamp, Man Ray and the young Matta, in the group."

"But, oh dear," sighed Millier in conclusion, "how they do date!"

Marin Damns Perfection

"Yup—there is the Aged Marin the Ancient Mariner a talking—the one who paints

The one who cannot paint anything other than masterpieces

Still he cusses them
What right has he to cuss masterpieces?

I have discovered it—
This perfection is getting to be damned tiresome

not to be able to
make a mistake now and then."

—Excerpt from a letter by
John Marin to Alfred Stieglitz.

The Art Digest

Friends of Art Buy a Burchfield

CIRCUMVENTING the "dead hand" clause in the will of its founder, which prohibits the William Rockhill Nelson Gallery from buying art until the artist is 30 years dead, are the Kansas City Friends of Art. Each year this active and progressive organization purchases works by living American artists and presents them to the Nelson Gallery. Their latest acquisition, just announced, is Charles Burchfield's large and important watercolor called *The Edge of Town*. Along with the Burchfield, the Friends bought a drawing by John Carroll entitled simply *Head*.

Burchfield's watercolor is a large example, measuring 27 by 40 inches, and was one of the most notable paintings in the artist's one-man show at the Rehn Galleries last November. The picture bears two dates. The subject matter and major part of the work was completed in Salem, Ohio, in 1921, contemporaneously with one of the rare Burchfield oils entitled *Winter Twilight* (now owned by the Whitney Museum). *Edge of Town* reached full completion this year. The Carroll drawing is typical of the artist's individual expression.

Soldier Show in Savannah

Artists now members of the armed forces of the United States may submit, in any medium, exhibits based on the theme, "The Soldier-Artist Looks at Army Life," to a show sponsored by the Telfair Academy of Art in Savannah, Georgia. Scheduled to run from Feb. 21 to March 15, the exhibition will be juried, and although there are no prizes, the Academy plans to purchase several exhibits and will make a determined effort to sell the soldiers' art.

There is no fee. "The artist may," says Director Alonzo M. Lansford, "send entries unframed and unmatted and save his \$21 a month; the Academy will take care of preparing items accepted." Entries must be received by Jan. 24. Further details are listed in the *DIGEST's* "Where to Show" column.

Edge of Town: BURCHFIELD. Bought by Kansas City Friends of Art



Oh! Give Me a Home: EMIL KOSA, JR.

Kosa Thrills Millier, West Coast Critic

ARTHUR MILLIER, whose column in the *Los Angeles Times* is headed, "The Art Thrill of the Week," early this month met a show that blew out all the stops and burst the column asunder with Millier's "biggest art thrill of 1941." The show was that of Emil J. Kosa, Jr., who exhibited 24 canvases at the Biltmore Salon. Herman Reuter of the *Hollywood Citizen-News*, however, was less enthusiastic.

"For years," Millier wrote, "the once vaunted art of landscape in this State has suffered from galloping anemia. The oldtimers settled into lazy mannerisms. The younger ones handed us a bunch of precious aesthetics. The ladies (heaven help me!) tied landscape up in pink and blue ribbons. We almost forgot what real landscape was like."

"And then Kosa, a big man, billowing inwardly with love of life, went back to nature. . . ."

"In his lovely, shining pictures Kosa

has put the pants back on landscape and restored to it the manly poetry which, between ugly 'realism' and thin aestheticism, it had lost. . . . Nothing Kosa has previously shown prepared me for this moving panorama of California's sun and shade, swelling hills, shining skies and shimmering trees. In some pictures the fog blows in like quiet music. In others the sun blares like a trumpet, the scenes live the way things live when you step out-of-doors in high spirits, in fine health, in the fresh of a new morning."

Millier concluded on a note of gratitude. Addressing the exhibitor, he wrote: "Thank you for a new standard for landscape painting in California—maybe in the whole U. S. A."

Reuter conceded that Kosa's was a "stunning" show—"a bit too stunning," he added. "The punch and drive of the canvases hit the observer the instant he enters the gallery. They have everything, it appears at first glance, that landscapes should have. . . . They have a way of convincing. But curiously enough, a half hour after he leaves the gallery, misgivings begin to dog him, and he suspects that he might have employed a grain of salt. He thinks of a skyrocket, which thrills, even impresses, as it explodes—but fails to etch itself in the memory."

It is an exhibition, Reuter concluded, "which tends to say, once more, that technical facility is no substitute for impelled painting."

Medallic Tribute

The Society of Medalists has presented members with its 24th medal, the second issue for 1941. The medal, a tribute to Arctic and Antarctic explorers, was designed by Erwin Springweiller. It depicts, on the obverse, a polar bear and two flying geese, and on the reverse, a group of penguins. The men whose names are inscribed are Greely, Bartlett, Peary, Byrd, Palmer, Wilkes and Ellsworth.



Children Playing With a Cat: MARY CASSATT (1908)



Woman Bathing: MARY CASSATT (1892)

Baltimore Stages Retrospective of Mary Cassatt, Famed Expatriate

MARY CASSATT, Pittsburgh-born American who spent most of her life abroad, was an expatriate of the highest order and an honor to her land. Shunning the bright lights and gay spots usually favored by visiting Americans of similar affluence and social position, Mary Cassatt stuck diligently to her studio, working from morning to sunset on her painting, and from sunset into the night on drawings and prints.

Her indomitable will and fierce aesthetic integrity won for her the respect of leading art and political figures who were accustomed to regard women painters merely as amusing dilettantes. Her art, untutored and self-mastered, earned praise from Gauguin, Degas and others equally eminent. The Impression-

ists asked her to withdraw from the Salons and exhibit with them; she accepted their invitation, and this decision marked a turning point in her career. "At last," she said, "I could work with absolute independence, without concerning myself with the final opinion of a jury. Already I had recognized my true masters. I admired Manet, Courbet, and Degas. I hated conventional art. I commenced to live."

She lived to see herself rated among the top American Impressionists and at the top of all American women painters of her generation.

The career that built this reputation is shown in retrospect, until Jan. 11, at the Baltimore Museum, where the first comprehensive exhibition of her work

is on view. (The Baltimore Museum's 1936 Cassatt exhibition, assembled like the present show by Mrs. Adelyn D. Breeskin, was devoted exclusively to the artist's graphic production).

The 156 works in the show, loaned by members of the Cassatt family in Philadelphia and by leading collectors and museums, trace Mary Cassatt's career from 1872 (*Copy After Franz Hals*), when she was finishing her independent study of the museumized masters, through her early struggles with drawing and her full-blown maturity to a drypoint, *Looking into the Hand Mirror*, executed in 1910, when her sight was dimming to the blindness that enveloped her last years.

Mary Cassatt's early work, as the catalogue essay points out, "was above all sincere and had a certain distinction and elegance from the beginning, but it lacked the firmness and nobility which it later acquired. She gained rapidly in depth and intensity as her technique was perfected."

Draftsmanship was her greatest trial. She assaulted this weakness with every resource at her command, and such was her success that by 1892, when she executed the drypoint-aquatint color print, *Woman Bathing* (reproduced), Degas, whom she idolized, said when viewing this exhibit: "I would not have admitted that a woman could draw as well as that."

With Friend Degas she had studied newly-arrived Japanese prints, and a resultant influence is visible in *Woman Bathing*, not in the form of imitation, but through intelligent assimilation.

Mary Cassatt, the catalogue continues, "saw the world with clear and truthful eyes, but she was always aware of the spiritual forces controlling the actions of human beings."

This sympathetic approach is nowhere more in evidence than in the mother-and-child pictures which she made her own special province. As may be seen in the Baltimore show, her career was

Mary Cassatt in 1913. Courtesy of Durand-Ruel



studded with this tender theme. "Perhaps no other artist," the museum states, "has succeeded in presenting so completely, or with the same degree of insight, the subtle harmonies existing in the close relationship of mother and child. As a passionate and intelligent woman she has been able to touch basic depths of human sentiment without a hint of sentimentality. Her accurate vision made no compromise with charm."

An excellent example is *The Toilet*, reproduced on the cover of this issue and loaned by the Art Institute of Chicago. It was painted in 1894 and evinces the artist's new-found mastery of draftsmanship and compositional lessons learned from Japanese printmakers. "These Oriental characteristics," the museum states, "combine with penetrating observation, elimination of extraneous detail and rich color to produce an unusually dynamic work."

In reviewing the artist's life, *Time* wrote: "Just what it was that turned tall, determined Mary Cassatt from the conventional life of a Philadelphia society girl to a career of painting on the Paris boulevards of the 1870s has always been shrouded in a cloud of Victorian propriety. Against the wishes of her banker father, who roared that he would almost rather see her dead than a painter, prim, self-willed Philadelphia Cassatt sailed off to Europe alone at the age of 23, remained there, except for a trip or two, until her death in 1926. . . ."

"Parisian bigwigs like Statesman Georges Clemenceau, Authors Emile Zola and Stéphane Mallarmé, as well as half the great names of French painting, frequented her Paris studio. U. S. art collectors, like the late Mrs. H. O. Havemeyer, sought the assistance of her practiced eye in picking items which later found their way into the greatest U. S. museums. Her fiery championship of her fellow Impressionist painters did much to further French Impressionism's fame in the U. S. art world. . . ."

Grown blind just before the outbreak of the last World War, "she lived alone in Paris with a faithful Alsatian servant named Mathilde. When war forced Mathilde back to her native Alsace, Mary Cassatt, now a totally blind old woman, faced the rumble of the German guns in solitude. But it took more than guns to cow Mary Cassatt. Hobbling with smoldering inner strength about her country place near Beauvais, supporting her frail husk of a body on a big umbrella, she cursed the war, lived on to curse the peace that followed it, along with her former friend Clemenceau's part in it.

"Long after the war was over, Mary Cassatt survived in sightless retirement, talking socialism, shaking her umbrella angrily at the new generation of U. S. expatriates who swarmed the Paris boulevards chattering about James Joyce, Gertrude Stein, cubism and Dadaism. To oldtime Expatriate Cassatt, the new crop were 'café loafers,' and their years abroad largely a superficial waste of time. . . ."

But not so Mary Cassatt's. Her work, wrote the Baltimore show's organizer, Mrs. Breeskin, "stands as a unique contribution, plumbing depths of sentiment that no other woman has recorded and that no man could record."

December 15, 1941



At the Movies: EDITH BLUM

Edith Blum Paints Femininity With Rich Color

PERSONAL, warmly appealing, the feminine heads and figures by Edith Blum at the Milch Galleries (through Dec. 27) strike a responsive chord both in their characterization and in their color. Miss Blum goes in for old-fashioned hats and hair-does, pensive looks and graceful attitudes, but she does it with the sturdiness of a capable painter and with a distinctive feeling for glowing, sensuous color. These are not just pictures of wistful lassies, but canvases of thoughtful maturity. The artist has the versatility to turn from the Renoir-

ish *Fairy Tales* and the softly-toned *Spring Song* to a forceful *Breadline* and a disconsolate *Mother and Child*.

The air of the boudoir and cafe is subtly caught in several of the more successful canvases. Miss Blum has a flair for the right tone and for enticing cheek lines, as may be seen in the back study of the young girl in *Before the Party* and the two misses in fancy clothes seen *At the Movies*. Most sensitive of these beautifully realized pictures is the heart-faced brunette in *Cameo*.

Career of Yellin, America's Cellini, Reviewed

SAMUEL YELLIN, artist in iron who wanted to be known simply as a blacksmith but who was more often referred to as "the American Cellini in iron," is being honored during December by a comprehensive exhibition of 200 examples of his wrought iron work at the Architectural League in New York. From Yellin's forge and anvil came iron work which embellishes important public buildings, cathedrals, churches, universities, banks and private estates—representative examples of which are included in the League show.

Born in Russia in 1885, Yellin came to the United States at the age of 21 after study in European art schools. He set up his shop and was soon discovered by American architects, who employed his unique talents with respect and confidence. He was known as a sensitive artist who used architects' sketches for grilles, gates, doors and lamps merely as springboards for his own creations, which often won the appellation of "songs and poems in iron."

In a tribute printed in *The Cathedral Age*, Philip Hubert Frohman, architect of the National Cathedral in Washington, D. C., wrote: "Yellin is one of the few living artists of whom it may be

said that, in beauty and logic of design and in perfection of craftsmanship, his work is fully equal to the finest achievements of the Middle Ages. . . . His mental attitude is that of a mediaeval craftsman, rather than that of the artist of the Renaissance or modern times. . . . Mr. Yellin is a practical and skillful blacksmith, a master craftsman."

Yellin died in October, 1940, after winning a host of important awards. His workshop is being continued by his son, Harvey Yellin, a graduate architect, with the workers trained by Yellin, Sr., over a span of 30 years.

Juliana Force's Choice

Juliana Force, director of the Whitney Museum, has taken over the conference room of the American Institute of Decorators and has arranged there an exhibition of pictures, chosen for the main purpose of being lived with. The exhibition, continuing until Jan. 3, includes work by Bernard Karfiol, Eugene Speicher, Andrew Dasburg, George Grosz, Harry Gottlieb, Morris Kantor, Isabel Bishop, Dorothy Varian, Franklin Watkins and Max Weber. On Dec. 5 Mrs. Force addressed the decorators on the function of art in the home.



Fifty-Seventh Street: JOHN PIKE

Pike Exhibits Atmospheric Watercolors

THAT JOHN PIKE likes peaceful places is in evidence at his show at the Ferargil Galleries, New York, where the results of his recent trip to Jamaica and the Blue Ridge Mountains may be seen until Dec. 27. With the exception of Pike's humorous poke at *Fifty-Seventh Street*, the remaining exhibits deal largely with rural, outdoor scenes. There is nothing sharp-edged about Pike's watercolors. He paints with a soft-focus technique, giving much attention to ris-

ing mists, drifting rain and other atmospheric effects.

Pike has a journalistic sense in picture reporting. He combines action with nature, as in the *Mountain Hunters*, *Dusty Roundup* and *Gentlemen of Fortune*, the latter showing a pair of tramps along the wayside. Besides seeing beauty in rain and mountains at dawn, the artist is also interested in barnyards and stables; as well as the sportsman's paradise found by a secluded stream.

Art Marches On in Notable Flint Exhibition

FOUNDED 14 years ago, just before the financial collapse of 1928, the Flint (Mich.) Institute of Arts is now, at the outbreak of war in the Western Hemisphere, dedicating its removal to new quarters with a comprehensive exhibition titled "Art Marches On!" The Institute's new galleries, installed in a completely renovated and remodelled church, contain an expertly arranged show of 56 canvases, drawings, sculptures, bronzes and ceramics that provide a compact, skeletal outline of art history from the Neolithic period in China to the modern art of Marin and Ralston Crawford.

The show begins in China with a group of bronzes, pottery and statuary which represent the exquisite workmanship of artisans from the Neolithic era through the Shang, Chou, Wei, T'ang, Sung and Yuan dynasties and the reign of Ch'ien Lung (1736-1795). India, Egypt and Greece are represented by statuettes, portrait heads and reliefs; Persia by a beautifully wrought *Bowl with Bird* (9th century).

The scene shifts to France with a 12th century Romanesque capital; to Italy with a Gothic crucifixion and a *Madonna and Child* by Ghirlandaio; to Germany with Dürer's *Portrait of Charles V*. A magical drawing by Rembrandt demonstrates his great artistry, as a Holy Family and a St. John the Baptist do Rubens' and El Greco's, re-

spectively. Turner, Blake and Lawrence carry the show into the 19th century, which is filled out by Daumier's *Le Flaneur*, Renoir's bronze *Le Forgeron* and Cézanne's *Portrait of Madame Cézanne*.

African sculpture is included, as are pottery from Peru and sculpture from ancient Mexico. From modern Mexico comes Orozco's *Peace*, and from modern Europe, Picasso's *Weeping Woman*, Archipenko's *Standing Figure*, Klee's rhythmic *Snails* and Chagall's *The Dream*. The Flint show is concluded by Director Richard B. Freeman with a Copley portrait, a Homer and a Marin watercolor and Crawford's *Grain Elevators*, *Buffalo*.

Though the pace of the show is fast and the jumps between periods and nations long, Flint's exhibition succeeds in unfolding a quick panorama of art's development. The show remains on view through Dec. 31.

Rediscovering America

The Philadelphia Museum has begun a 27-week free film program designed to make Americans more familiar with their country and their Latin American neighbors. The program subjects, each dealing with a major phase of life in the Americas and each composed of one or more program units, are grouped under the general title, "Rediscovering America." The series runs to May 31.

Rightist Annual

THE OLD GUARD takes over the American Fine Arts Building where the New York Society of Painters is holding its 26th Annual Exhibition until Dec. 18. Dignified and possessing those popular appeal qualities so characteristic of the turn-of-the-century school, it brings back a gentle wave of remembrance for past-gone days when sun-dappled streams and veiled goddesses held sway.

Holding the first fort of ultra-conservative expression are John H. Fry, who shows an *Orpheus and Eurydice*; Edward Dufner, exhibiting *Lady in Pink*; Albert P. Lucas, contributing *Rising Moon, New Mexico*; Alpheus P. Cole with the distinguished portrait of Elizabeth McCulloch and Gustave Wiegand, who includes a wind-whipped 1938 Hurricane, N. H.

A progressive note is sounded above the hum of settled landscapes and floral arrangements in the penetrative portrait of Dr. Gilbert Dalldorf by Sidney Dickinson and in the rather surrealist study of a roof-top accordion player called *Song of Destruction* by R. H. Ives Gammel, as well as the portrait studies of Ivan Olinsky, especially the one of the bearded tramp.

Reynolds for California

A portrait of the Duchess of Hamilton and Argyll by Reynolds was recently presented to the California Palace of the Legion of Honor by H. K. S. Williams, prominent California patron. The canvas, a sketch for the larger portrait now in the Lady Lever Art Gallery at Port Sunlight, England, was painted in 1760.

The subject, the Palace announces, is Elizabeth Gunning, a famous beauty who married first the 6th Duke of Hamilton and later the 5th Duke of Argyll. The portrait, formerly in the collection of the late Duchess of Argyll, a daughter of Queen Victoria, arrived in the U. S. in one of two shipments of works from the Duchess' collection. One shipment, while stored in a Liverpool warehouse, was destroyed by incendiary bombs.

Portrait of Dr. Gilbert Dalldorf by Sidney Dickinson. In New York Society of Painters Annual



Whiskers for Relief

THIS is the age of specialization. Exhibitions are organized for artists under and over 40, and for artists who sleep on one leg, like a crane. Something new—specialization with a half twist—made the news columns in the New York press last fortnight. Ten bearded men attended a much-publicized luncheon at Jack and Charlie's 21 Club to promote, of all things, the donation of razor blades to the British War Relief.

"The theory behind the gathering," the *Herald Tribune* reported, "was that any one who caught sight of these hirsute horrors in the aggregate would rush out determined to let nothing stand in the way of keeping beardless Britons beardless."

All of this, of course, is not even remotely related to art, and news of the beards appears in the *DIGEST* only because readers may be interested to know that among the ten hairy exhibits were four artists. Jo Davidson, who seems to live within easy range of a news camera lens, was there—naturally. So was gusty Waldo Peirce, described by the *Herald Tribune* as "the fabulous painter, for whose bristly, mottled, all-over beard his native Maine is almost as far-famed as for its lobsters." Al Hirschfeld, whose book of prints based on Harlem life has just been published, and Rudolf Haybrook are the two remaining artist-refugees from some House of David baseball team.

Draws Rivera's Praise

Emmy Lou Packard, who through Dec. 19 is exhibiting 38 oils, 12 watercolors and 14 brush drawings at the Stendahl Galleries in Los Angeles, first won praise from Mexico's mountainous master, Diego Rivera, when she was 13 years old. "I was surprised at the great character, the sensitiveness of tones, and the objective and subjective truth of the painting of Mexican life that this North American child has done," Rivera writes, thinking of that day in November, 1928, when he first saw her work in Mexico City.

Now, for Miss Packard's large California show, Rivera has written further tributes. Qualities he likes are "fluent form that grows and moves in the drawings like arms and trunks of the Zalhuaros, grays from the humid snowy atmosphere of the north and the dusty plateaus of the South; high tones, pure and brilliant, as in the tropics; fugues of yellows, blues and pinks like the textiles, toys and flowers of Mexico."

Living Negro Art Popular

So enthusiastic has been the response to the McMillen Gallery's display of Negro art (Oct. 15 *DIGEST*) that the firm, one of New York's most prominent decorating establishments, will maintain a permanent exhibition of work by Negro painters and sculptors.

Among the artists whose work will be handled by McMillen are Romare Beardon, Eldzier Cortor, Ernest Crichlow, Norman Lewis, Ellis Wilson, William Carter, John Carlis, Ronald Joseph, Roman Gabriel, Fred Hollingsworth, Charles Davis, Selma Burke, William Johnson and Frank Neal.



Trial Scene: DAVID BLYTHE

Rochester Starts Early American Collection

THE ROCHESTER MEMORIAL ART GALLERY, through the generosity of Mr. R. T. Miller, Jr., has established a fund for the purchase of American 18th and 19th century paintings and furniture. The fund, which will be used to "create within the Gallery's walls the whole, rich fabric of American art," has just added three works to its permanent collection: Thomas Eakins' *William H. MacDowell*, George Catlin's *Ambush for Flamingoes* and David Blythe's *Trial Scene* (reproduced above).

The Eakins, a portrait of the artist's father-in-law, is marked by a simple and uncompromising directness of vision and technique. "Here," the Gallery reports, "is truth of observation which penetrates beneath surface aspect to the core of form and character and is a psychoanalytical document as well as a great draftsman's record of external facts and features."

The Blythe canvas is probably a depiction of one of the infamous Molly Maguire trials recording an episode from this unsavory chapter of America's labor history. Painted in rich, warm tonalities that suggest Flemish or Dutch influences, the work is an excellent example of Blythe's mature style.

Catlin's *Ambush for Flamingoes*, a typical Catlin hunting scene, was formerly in the possession of the Colt Firearms Company and was used by them as an advertisement for their revolvers.

To emphasize the character of the institution's purchase plans, the Gallery has assembled an exhibition, "Milestones in American Art," which traces the development of American art from the Colonial period of the early 18th century to the opening years of the 20th century. In this group are Smibert, Pelham, Copley, Stuart, Homer and Ryder.

Another innovation this month at the Rochester Gallery is the establishment of its Lending Library of American Art, designed to bring contemporary Amer-

ican art closer to the Rochester public in this grave period of national emergency and to present to the 1,700 members of the Gallery the opportunity of securing excellent average-priced paintings by outstanding American artists.

According to the museum's library plan, 90 prominent artists—of every stylistic stripe—have loaned works, which are in turn rented to members. The 150 canvases and watercolors now available are on view in the Gallery. It is hoped that many of the rented works will be purchased, thus setting up a large number of new collectors and appreciators of the work of the artists represented.

Walkowitz Gifts Displayed

The New York Public Library has arranged an exhibition (to Jan. 30) of prints and watercolors by Abraham Walkowitz, all items of which were presented to the Library's collection last year by the artist.

The etchings of 1900, strong and conservative, contrast strikingly with the progressivism that marks such later works as his freely handled monotypes, his lithographs of bathers and the series titled "New York of the Future." Holding a prominent position is a group of his well known watercolor drawings of Isadora Duncan—sketches in which speedy line and quick washes catch characterful moments from the great dancer's routines.

Minneapolis Buys Five Exhibits

The Minneapolis Institute of Arts established a \$500 purchase fund for the annual local artists' exhibition held in the Institute. Purchases made from this year's annual, all now part of the museum's permanent collection, were: Cameron Booth's *Iron Mine*, Henry Holmstrom's *Elevator*, Stanford Fennelle's *Dying Willows*, Edmund Kopietz's *Contrasts* and Alden Chann's *Deserted House*.



Waylande Gregory Modeling Madame Bidu Sayao

New York Sees Ceramic Art of the Americas

THE GREAT EXHIBITION of ceramic art from all the Americas, assembled at the Syracuse Museum last fall, had its metropolitan opening at W. & J. Sloane's the day New York City underwent its first air raid alarm. But such was the importance and uniqueness of the display that, to quote the *Times*, it "diverted the thoughts of many New Yorkers from the war." A notable achievement that day, to say the least. Since then the exhibition, beautifully installed against a background of soft colors that bring out the tones of the varied examples, has been attracting a receptive public. The closing date is Christmas Eve, after which these carefully selected examples of pottery and ceramic sculpture will go on a nation-wide tour under the auspices of the Syracuse Museum.

The exhibition, comprising 600 pieces of contemporary ceramic art from 18 North, Central and South American countries, was reported in the Nov. 1

issue of the *DIGEST*. Suffice it to repeat here that it was organized, with the assistance of Thomas J. Watson, to celebrate the tenth anniversary of the National Ceramic Exhibition, begun back in 1932 by Director Anna W. Olmsted as a memorial to the late Adelaide Robineau, internationally known Syracuse ceramist. The two hundred United States exhibitors were picked by a national jury, while the Latin American pieces were all purchased in South America by Mr. Watson, with Marinobel Smith acting as adviser.

The display at Sloane's, largest ceramic show ever to come to New York, is distinguished by the special exhibition area wherein several leading ceramic artists are staging daily demonstrations to show the public just how humble clay is turned into art. The accompanying halftones show two of these artists at work—Vally Wieselthier making a bowl, and Waylande Gregory modeling Madame Bidu Sayao, brilliant prima donna of the Metropolitan Opera. On Dec. 17 Gregory will have Hildegarde, "scintillating chanteuse" of the Savoy Plaza, as a model, and on Dec. 20 Ruth St. Denis, first lady of the American dance, will sit for him. Other demonstrators are J. Sheldon Carey, Anne de Carmel, Arthur L. Flory, Julia E. Hamlin, Rae Koch, Mizi Otten, William Soini, W. W. Swallow and Sylvie L. Weinstein.

Another valuable feature at Sloane's is the room arranged to show to what advantage pottery and ceramic sculpture may be used decoratively in the home. This section should help deplete the large stock of exhibited items and at the same time enrich numerous New York apartments.

Gives Stanzione Portrait

Archer M. Huntington has again enlarged the permanent collection of San Francisco's de Young Memorial Museum, this time with a gift of *Girl in Peasant Costume* by Massimo Stanzione, 17th century Neapolitan master.



Vally Wieselthier Making a Bowl

Success Story

WARREN A. GILBERTSON, a graduate of the Art Institute of Chicago's school and of Carnegie Institute, is exhibiting 350 pieces of pottery in the Chicago Institute (until Dec. 29). So popular is the show that during the first two days, 340 of the exhibits were sold, establishing some sort of record and high-lighting the fact that, given quality displays at proper prices, the American public will buy. Also that handicraft can compete with factory methods.

After establishing a successful pottery at Lake Forest, Ill., Gilbertson went to Japan "to study the methods of pottery in use in the Orient in order to design examples which would possess the grace and subtle color of the Far Eastern styles, and in addition be produced readily by handicraft methods in the United States." The craftsman spent two years working with Japan's master potter, Kawai Kanjiro in Kyoto, the traditional pottery center of the country.

Though this is his first one-man show, Gilbertson has previously exhibited in the Syracuse Museum annuals.

Behold the Humble Pot

For the third successive year, pots and pans, ash trays, lamps, waste baskets, brooms and other household objects are holding a "command performance" at the Museum of Modern Art in New York. On view through Jan. 4, this "Useful Objects Under \$10" exhibition comprises 250 items in everyday use, selected not only for their low cost but also for their excellence of design.

An educational feature is a section in which the elements of good design are demonstrated and criteria for judging objects suggested. A large placard, together with a group of exhibits, call attention to four design elements: (1) respect for function, (2) respect for material, (3) respect for method of production or manufacture, and (4) the contemporary sense of beauty with which the first three must be combined.

They Like the Minor Key

Although paintings have drawn large numbers of visitors to the Saint Paul Gallery and School of Art's shows, Director Lowell Bobleter nevertheless decided on a change of pace by installing a fill-in show of early American glass, furniture and prints borrowed from local collectors.

Designed as a minor presentation to fill the galleries during an early December lull between major shows, the glass and furniture display hit attendance pay dirt. Opening day drew the largest crowd in the Gallery's history, and attendance was between five and 10 times the daily average for more pretentious presentations.

Indiana Alliance Founded

In an effort to extend Art Week over the entire year by having art constantly before the public, a group of Indianapolis artists have organized the Art Alliance of Indiana. The Alliance has already opened its own galleries and boasts a membership of 28. Carl C. Graf is chairman; Harold McDonald, treasurer, and Flora Lauter, secretary.

Portraits in Florida

DOWN in Palm Beach, winter playground for eastern industrial captains and assorted celebrities, the Breakers Portrait Gallery, has just opened an interesting and varied exhibition of portraits designed to demonstrate that portraiture, like all the arts, has centered in America. The exhibition, organized by Alice Littig Siems, herself a portrait sculptor, proves its point by the range of its technical competence. Here is demonstrated that the primary difference between a portrait and a figure painting is likeness.

Wayman Adams is exhibiting a likeness of Mrs. Alexander Cameron, while John Young-Hunter's technique is finely realized in his portrait of actress Peggy Wood. In sculpture, Antonio Salemme is represented by three classically conceived busts. One of the star exhibits is Wilford S. Conrow's portrait of attractive Mrs. Hanes Lassiter of North Carolina. George Elmer Browne shows his familiar and popular study of his wife; Jane Freeman shows the scope of her talented brush with three exhibits. Other artists excellently represented are Duncan MacGregor, Carle Blenner, Clarence Bush and Albert D. Smith.

Timely Camouflage Show

The Civilian Camouflage Council, of which Greville Rickard is chairman, has organized a timely exhibition of camouflage techniques at the Advertising Club in New York City. On view through Dec. 31, it has the approval of Mayor F. H. LaGuardia, National Director of Civilian Defense, and comprises scale models, studies of texture, color and shadows and the effect of camouflage upon the human eye and on the aerial camera at different altitudes.

There are exhibits of industrial and urban camouflage, photos of British techniques and special displays illustrating camouflage in nature. The War Department has contributed an exhibit demonstrating effective camouflage.

Portrait of Mrs. Hanes Lassiter by Wilford S. Conrow. On View in Palm Beach (See article above)



Tom Waring Inspecting His Work

Introducing Tom Waring, Painter of Flowers

TOM WARING, soloist, composer and brother of orchestra leader, Fred Waring, became fascinated with flowers a little more than a year ago. Encouraged by a well known flower painter, young Waring tried his hand at painting delicate blooms himself. Now he is having his first exhibition at the Eggleston Gallery, New York, where his studies of delphiniums and hibiscus may be seen until Dec. 20. This new artist paints many different kinds of flowers,

mostly close-ups without benefit of vases and draperies.

The pastels, handled in a more individual manner than the watercolors, are rendered in an accomplished and pleasing manner, best of these being *Goldenrod* and *Deadly Nightshade*. Besides painting agreeable flower sprays and bouquets, Waring has composed about 40 songs, most popular of which are the folk tunes "Ol' Ducky, Ol' Mule," and "Countin' My Blessin's."

Los Angeles Plans Its Architectural Future

TRAVELERS returning from Los Angeles invariably recount harrowing tales of struggles against fantastic traffic (between 1931 and 1940, traffic accidents took 9,305 lives in Los Angeles County and injured 234,395). They invariably describe the Western metropolis as "sprawling," as a hodge-podge, unplanned town that has broken through at the seams. Even natives, who will defend to the death the fair name of Southern California's legendary climate, agree that Los Angeles' civic shapelessness, its helter-skelter makeup leaves much to be desired.

Groups of far sighted citizens have banded together to evolve a master plan for the region's future development and to alter the more serious handicaps of its planless past. Working with Roland J. McKinney, director of the Los Angeles Museum, they have filled six of the Museum's galleries with tremendous photographs, continuous slide projectors, models, relief maps and a reconstructed slum house to dramatize their problems and plans: Titled, "... And Now We Plan," the show, like several recently assembled by other museums, links the museum to the community and makes of it a potent ally of the civic planners.

James Normile, assistant curator, reports that the exhibition, on view through Jan. 18, is "arranged so that

the visitor sees the tragic story of bad planning and the effects of good planning in well-spaced, logical steps. . . . No specific solution for the multitudinous results of bad planning is advocated by the exhibition. Seeking only to show how present-day conditions are mainly the outcome of lack of planning in the past, the exhibition points out that, unless large scale planning measures are undertaken today, the confusion that exists will grow progressively worse as the city expands."

Several of the exhibits, however, do suggest ideal plans in which space, air and order are provided—in which the home is thought out in terms of neighborhood, neighborhood in terms of the city as a whole, and the city in terms of (and in relation to) its specific region. In this ideal city architectural monstrosities would not exist, industrial and residential areas would not thread into each other's provinces, and traffic arteries would be broad, free of bottle-necks and crossings—in short, everything that Los Angeles (and most American cities) is not, but with foresight and intelligent planning, might become.

Barnes Buys a Kaldis

The Barnes Foundation at Merion has acquired the painting by Aristodimos Kaldis called *Absorbing Art*. It was on view at the Artist's Gallery, New York.



Of Wandering Forever and the Earth Again: J. J. BARSOTTI

Columbus Stages Vigorous and Varied Annual

PAINTINGS, prints, sculpture, ceramics and pottery—169 items in all—were selected by Peppino Mangravite and Waylande Gregory for admission to the Columbus Art League's annual exhibition. The show, as vigorous as it is varied, remains on view through Jan. 1 in the Columbus Gallery of Fine Arts.

Allotted top honors in the show was J. J. Barsotti's oil, *Of Wandering Forever and the Earth Again*, which took the \$200 Schumacher prize. The \$50 Robinson landscape prize went to Alvan Tallmadge's rhythmic *Salt Creek Valley*; the \$50 Schiff still life prize, to

Robert O. Chadeayne's *The Green Table*, and the \$50 Wolfe watercolor prize, to Ville Barss' *Street*, a glowingly lighted cityscape. Ervin Nussbaum took the \$25 Casto portrait award with his mystic *Albanian Chieftain*, and also the \$25 magnuson award with his *I Have Great Things to Say*.

In sculpture, the \$50 Beaton prize went to Katharine Sater's *Frederick*, a sensitive portrait of a young boy. The \$50 Robinson ceramic award was taken by Paul Bogatay with his stylized *Elephant*, and the \$50 Huntington pottery prize went to Mary A. Giles.

Barr Urges That Colleges Live Today in Art

IN THE FIRST ISSUE of the College Art Association's new *College Art Journal*, Alfred H. Barr, Jr., director of the Museum of Modern Art, New York, makes an eloquent plea for scholarly attention to art of the 20th century. His reason, a cogent one: "It is our century: we have made it and we've got to study it, understand it, get some joy out of it, master it!"

"The values of both old and new masters fluctuate," Barr continued. "But I maintain that for us today Vermeer, Brueghel, Friedrich, Matisse, Miro, and Burchfield are all significant historic figures fully worthy of the considered attention of the college art historian. Possibly the modern three are not such great artists but the study of their work may prove more valuable because they are living men with experiences and feelings which translated into art may help us understand or endure our complex modern world."

"I believe furthermore that the student would actively welcome much more attention to modern art even of the vanguard. . . . From these undergraduates will come the patrons of the living artists of the future. These future patrons, amateurs, museum curators, will thank the college teacher who sends them out in the world with a taste in art, recent and ancient, which is not twenty or thirty years behind the times."

"Even more obvious and urgent is the need for graduate work in modern

art. The field is wide open and crying for scholarly research but how many candidates for Ph.D. or M.F.A. are doing theses in twentieth century art? Or even in the late nineteenth century? American scholars have made important contributions in the modern field but they are with a few distinguished exceptions not connected with university art departments.

"And what opportunities are being lost! Graduate students can't correspond with Jan van Eyck, Marolino or Vasari to clear up scholarly problems but they can air-mail Maillol or Siqueiros and write or phone for an appointment with Wright, André Breton, Stieglitz, John Sloan, Balanchine, or D. W. Griffith. (It is already too late to ask art historical questions of Klee and Vuillard, two of the best painters of our time—they died within the year.)"

Barr concluded by stating that his plea was not based on a belief that modern art was greater than art of earlier period. "I think," he summed up, "that our own period in art history urgently needs and should be given more thorough and critical study and more thoughtful and extensive exposition than that of any past period."

"Have I been unjust to college art historians? If so, I apologize, for my own debt to them can never be paid. I intend not a rebuke, but a challenge—and a cry for help."

Portraits Remated

TWO ACCESSIONS—one a gift and one a purchase—have added two portraits by Cornelis Janssens van Ceulen to the John Herron Art Institute's permanent collection.

Purchased by the Indianapolis Art Association was this artist's portrait of Leticia Morison, wife of Lucius Cary, 2nd Viscount Falkland. Van Ceulen's portrait of Lucius Cary, owned by Booth Tarkington, was loaned to the Herron Institute by the famous Hoosier author-collector, who later presented it to the museum. "I think the two pictures oughtn't to be separated," he explained, "and the present action is hoped to be amends for having divorced them for seven or eight years."

The portraits are described by Wilbur D. Peat, director of the Herron Institute, as important examples of the "academic style of north European portraiture in the first half of the 17th century—academic, in that it was based on the accepted principles of drawing and coloring as opposed to the revolutionary point of view of an artist like Frans Hals."

Van Ceulen was born in London of Flemish parents in 1593 and became a fashionable portrait painter, leaving the city in the early 1630s because, rumor has it, he could not compete with Van Dyck. In 1643 he left England to settle in Holland where he died in 1661 or 1662—the date is uncertain.

Why We Have Horse Races

HERE ARE two somewhat opposing opinions of an exhibition of drawings and sculpture at the San Francisco Museum. The two critics couldn't even agree on the artist's name.

Gerald Cullinan in the *San Francisco Call Bulletin*—"An extraordinary group of drawings. Dolnicoff is influenced by Picasso (*Guernica*, especially) and Gothic architecture in general. His drawings are weird but curiously exciting in their control of line and display of imagination."

Alexander Fried in the *San Francisco Examiner*: "It is useless to point out that there are fragile hints of sensitivity in Dolnikoff's figure drawings and occasional sculptures. This little sensitivity is wasted in a welter of sketchy distortion and absurdity."

Memorial to Their Parents

FOUR children of the late Frank Hadley Ginn and Cornelia Root Ginn have presented to the Cleveland Museum an early 14th century Virgin and Child as a memorial to their parents.

"The statue is truly a major acquisition for the Museum," wrote Director William M. Milliken in announcing the accession. "While it does not mirror the century which produced a St. Louis, it has the delicate and restrained elegance of the later time. And in its style it reveals the cachet which always must be closely associated with France."

Manievich Continues

The exhibition of paintings by Abraham Manievich at the French Art Galleries, New York, has been extended to December 20th.

Gives Yarrow Works

THE PRELIMINARY sketches which the late William Yarrow made for his widely known Princeton athletic murals have been purchased from the artist's widow by Mr. and Mrs. Frank Chapman, who presented them to Princeton University. The sketches, vigorous studies of athletes in action and in repose, were accepted by Dean Christian Gauss of Princeton at a ceremony held in the American British Art Center, New York. (Mrs. Frank Chapman is the singer, Gladys Swarthout).

The presentation ceremony was also the occasion for the opening of a retrospective exhibition of Yarrow's work, dating from 1903 to his death in 1940. These canvases, watercolors and drawings, which trace the stylistic evolution of Yarrow's career, are for sale, all proceeds to go to British American Ambulance Corps. Proceeds from the sale of the Princeton mural sketches were turned over by Mrs. Yarrow to the British Civil Defense Emergency Fund to apply to the establishment of the William Yarrow Rest House in London.

Tracing Stage Design

Departing from its regular schedule of exhibitions, the Lawrence Museum of Williams College is showing, through Dec. 20, items which trace the development of stage design from Euripides' *The Trojan Women* to Maxwell Anderson's *Star Wagon*. Arranged by Walde-mar Johansen, technical director of dramatics at Stanford University, the show is circulated by the American Federation of Arts.

Emphasis is placed on the historical development of stage design and the theatrical methods of various cultures and periods. Such technical matters as three-dimensional volume, correlation between actors and setting, and the designer's approach are illustrated.

Oakland Fiesta Sales

Faculty and students of the California College of Arts and Crafts found buyers in the recent Oakland Art Fiesta when Dr. Grace L. McCann Morley, director of the San Francisco Museum, bought paintings by teacher-critic Glenn A. Wessels and two of his pupils: Mildred Gould and Bill Means. Other sales were made by Instructor Louis Miljarak and by students Mary C. Walsh, Herbert Brodahl, Euler Finley, Kenneth Dunham, Julia Isaacson, Ja N. Dennison, Shirl McCormick, Kendal Rossi and Harriette Crabb.

American Scene Prints to Circulate

Through co-operation with the Associated American Artists, all branches of the New York Public Library will during the next four months exhibit a group of etchings and lithographs under the title, "The Artist Looks at the American Scene."

Chagall Show Extended

Because of popular demand, the Marc Chagall exhibition at the Pierre Matisse Galleries, New York, has been extended to Dec. 27. "It seems," writes Mr. Matisse, "that the public has found a great delight in these pictures and come over and over again."



The Farm: WILLIAM MEYEROWITZ

Meyerowitz Etchings Seen in Washington

WILLIAM MEYEROWITZ, etcher-painter, is the December exhibitor at the National Museum (Smithsonian Institution) in Washington. On view are 25 black and whites and 32 etchings in color, the latter designed and printed by the artist's own process, with colored inks of his own preparation.

In subject the range is wide—from the moody, compactly designed *Three Fishermen*, to New England landscapes (see *The Farm*, above); and from studies of Rabbis and Biblical scenes to por-

traits of Supreme Court Justices Owen Roberts, Hughes, Frankfurter, Cardozo, Brandeis and Chief Justice Harlan F. Stone.

Ada Rainey of the *Washington Post* paid tribute to the "human understanding and sympathy" of the Meyerowitz exhibits. The artist has achieved, she wrote, "a blending of form and spirit that is remarkable, making almost a new medium for the expression of emotion through the copper plate."

The landscapes "are the most appealing subjects with the possible exception of the four Rabbis reading the Torah, called *Baal Korea*. *Central Park*, *New York* is splendid in construction and the *Moses* and *Exodus* most impressive. There is tremendous vitality and spirit in *Horses* and a cubistic trend in *The Gold Calf* that is almost cosmic."

The exhibit, *The Farm*, was loaned to the National Museum by Justice Roberts. Exhibitor Meyerowitz is represented in most of America's museums.

Ozenfant Plans Book

Amédée Ozenfant, author of *Foundations of Modern Art* and several other well known volumes, is working on a new book called *The Beholding Eye*, scheduled for Spring publication. Mr. Ozenfant plans to show "the real and relative situation and value of Subject and Shape in art, one of the most confused questions in art today."

Part of the illustrations will be devoted to works on the subject of maternity, in any technique and by artists of all periods. In this connection, the author would be pleased to receive from artists, collectors, museums and dealers any photographs of drawings, paintings and sculpture on the subject for possible reproduction. Address Mr. Ozenfant at 208 East 20th Street, New York City.

French Books Exhibited

A notable exhibition of illustrated French books is on view at the French Institute in New York City through Dec. 17. In addition to the 79 beautifully printed books in the show, there are 10 drawings and prints by Segonzac, Matisse, Pascin and Picasso.

Artists whose reproduced work appears in the exhibited volumes include Derain, Rouault, Braque, Bonfils, Segonzac, Pascin Maillol, Dufy, Léger, Oudot, Vertès, Van Dongen, Gris, Coc-teau, Lhote and Picasso.

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Spreading Phosphates: MINNA CITRON

Minna Citron Reports on Tennessee Valley

PICTORIALLY SPEAKING, wherever Minna Citron goes she gets the most out of her trip. This impressionable artist has been to Tennessee where she executed a mural for the Post Office in Newport, and now her interesting remarks concerning the Tennessee Valley situation may be seen at the Midtown Galleries, New York, until Jan. 3.

As with Artist Citron's three former shows at the same gallery, this exhibition deals with a theme—the life and environment of the Southern Negro and the poor whites. Minna Citron's first exhibition called "Femininities" drew considerable attention, as did the Reno

pictures (when she was divorce-bound) and the court-room series (when she was called for jury duty).

Less pointed are her Tennessee impressions, dealing less with human foibles and more with aspects of nature. From scathing statements in her earlier series Miss Citron turns to pastoral quiet, as in *Lamb Creep* with scurrying clouds following the motif of the fleecy herd, and in *Spreading Phosphate*, a richly conceived rural scene. More in the artist's characteristic humorous vein is *The Magic Box*, showing a curious Negro family studying an outside electric meter.

Penn. Academy's Annual

The Pennsylvania Academy of the Fine Arts' 137th annual exhibition of oils and sculpture, to be held in Philadelphia from Jan. 26 to March 1, will have available for purchase of exhibits a fund totalling \$6,000. In addition, there are numerous medals, awards and \$700 in cash prizes. The show is open to all American artists.

Named as painting jurors are Daniel Garber (chairman), Edmund Archer, Yasuo Kuniyoshi, Frank Mechau and Eugene Speicher; sculpture jurors are Walter Hancock (chairman), Gaetano Cecere and James Earle Fraser.

Of special interest to younger artists is the Academy's famous John Lambert Fund, from which are bought "meritorious" paintings, preferably by those "who have not made standard reputations." The Academy's winter annual, one of the oldest in the country, has, during the past 10 years, distributed to exhibitors, through purchases and other sales, a total of \$123,000. Further details are listed on the "Where to Show" page.

Mount and Quidor Emerge

Continuing its policy of sponsoring exhibitions of neglected 19th century American artists, the Brooklyn Museum is now arranging shows of the work of William Sidney Mount, realist, and John Quidor, romanticist. To be held from Jan. 23 to March 8, this double one-man show, the first ever given either artist, will comprise 16 of the 18 known Quidor canvases and 110 oils and sketches by Mount.

States the Brooklyn announcement: "Mount had some breadth of reputation in his own day but Quidor was completely obscure. Mount is considered the first American genre painter. His popularity stemmed somewhat from the manner in which he painted and in his approach, which was the preference of the time; that is, realism and the use of familiar subjects. Quidor, on the other hand, was a romantic who took for his subject-matter fanciful ideas from American literary sources, especially the writings of Washington Irving and James Fenimore Cooper."

American Negro Art

[Continued from page 5]

sity, Felton Coleman, contributes a naive *The Revival* and *House on the Hill*, while Ernest Crichlow gives his version of the sinister Ku Klux Klan in *Lover*. One of the most professional canvases is Eldzier Corder's girl with the cat called *Affection*. Equally competent is William Carter's richly hued *Purple Plum*. A little Picasso and Braque sometimes steals through, but for the most part these canvases have individual charm, notably Charles Seabee's *Moses*, Elba Lightfoot's *Portrait of a Child* and the overflowing street scene by Palmer Hayden called *Midsummer Night in Harlem*.

Other canvases claiming attention are *Foot Washing* by Hale Woodruff, the Picassoesque *Mood* by Ronald Joseph, the glowing red night life scene called *Black Belt* by Archibald Motley, Jr., *Jesus and the Three Marys* by William Johnson, the study of a beach by Ellis Wilson and the Migration Series by Jacob Lawrence. Other artists included are: Charles H. Alston, Henry Avery, Romare Bearden, Samuel J. Brown, Alice Catlett, Cleo Crawford, Allan R. Crite, Charles Davis, Beauford Delaney, Joseph Delaney, Malvin Gray Johnson, Paul F. Keene, Jr., Joseph A. Kersey, Norman Lewis, Fredrik Perry, Charles E. White, Robert Blackburn, John Brican, Claude Clark, Wilmer Jennings and Bryant Pringle.

Sculpture takes an important place with special emphasis on the work by Richmond Barthé, *Gamin* by Augusta Sharp and *Lady in Cloak* by William Edmondson, Kentucky "primitive" who was honored by a one-man show at the Museum of Modern Art in 1937.

That the trend of the Negro toward truly self expression is a continuing force is shown by Edward Alden Jewell's comment in the *Times*: "Much more characteristically racial prove many of the paintings in the twentieth-century group. This is true in particular with respect to the colors used, which are often very bright and assertive. Some of the work—and this applies both to paintings and to prints—abounds in humorous comment. Grotesque elements also appear, desired effects attained through stylization and distortion."

Emily Parks Exhibits

Emily Parks, art instructor at St. Petersburg Junior College, is, until Dec. 24, feature exhibitor at the Clearwater Museum, Clearwater, Florida, where she is showing watercolors.

Margo Allen of the Museum staff described the Parks exhibits as "sparkling, free, strong and ably composed." Her handling of the Florida scene is spirited, and through ruthless elimination of all non-essential detail she escapes all hint of "souvenir" resort painting.

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Virginia Jurors

THE VIRGINIA MUSEUM, whose third Biennial will be held in Richmond from March 4 to April 14, has announced the five jurors who, besides selecting the show, will award two John Barton Payne medals and recommend 10 exhibits for purchase consideration. The five, selected by Peyton Boswell, Jr., editor of THE ART DIGEST, are Henry Mattson (chairman), Francis Chapin, Lamar Dodd, Jerry Farnsworth and Fletcher Martin.

The Biennial, first held in 1938, was made possible by a \$50,000 endowment bequest made to the museum by the late John Barton Payne. "The exhibition each two years," says Thomas C. Colt, Jr., Virginia Museum director, "presents to the people of the Southern States an art show which gives a comprehensive view of the field of painting as practiced today by American painters."

Available for each exhibition is a \$3,000 purchase fund through which the Museum acquires works selected from the list of 10 recommended by the jury. Purchases in 1938 were Eugene Speicher's *Peach Jacket* and Henry Lee McFee's *The Desert Plant*; and in 1940, Fred Nagler's *The Crucifixion*, Alan Brown's *Still Life*, Hobson Pittman's *The Lovers* and Giovanni Martino's *Highland Avenue*.

Prospective exhibitors must return their entry cards not later than Jan. 31. Additional data is listed in the DIGEST's "Where to Show" column.

Old Dominion Miniatures

Miniatures painted before 1850 have taken over the Virginia Museum in Richmond. On view through Jan. 5, the "paintings in little," as they were formerly designated, are all owned by residents in the Old Dominion, many of whose important forebears are depicted.

Among the artists represented are James, Raphael and Charles Willson Peale, Lawrence Sully, Charles Fraser, Weinedel, Houdon, Unger, John W. Wodge, Thomas Sully, Ramage and the great Malbone. Virginia's miniature show was assembled by Edward M. Davis, III, the museum's curator of decorative arts.

Takes Modern Art Post

George Heard Hamilton has just been appointed curator of modern art at the Yale Art Gallery. Frederick Hartt has also joined the Yale staff, to prepare an official catalogue of the collection of modern art recently given the university by the Societe Anonyme.

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After Glow: FREDENTHAL

Fredenthal Paintings Good—But Too Many

DAVID FREDENTHAL at 27 is a most industrious young artist, so prolific in his production and so intent on painting everything in sight in as many different ways that it is sometimes difficult to contact the original Fredenthal. Weaving in and out among the 50 exhibits on view at the Associated American Artists Gallery, one may find several good pieces of painting hidden among the inconsequential "B" pictures. But there is nothing in the show to compare with Fredenthal's imposing landscape in the Whitney Museum's "Artists Under Forty" show (DIGEST, Nov. 1, page 5).

Studying the large selection of landscapes, genre and figure paintings, one comes to the conclusion that a little slowing up of output would be in order. And yet this cannot be taken as an individual criticism of Fredenthal. His is the common fault of most young American artists who just can't seem to paint enough, even though they usually wait too briefly to grasp something significant to say.

Fredenthal is a good painter—one of the most promising of the younger generation—and he should go far, once he eases up on the quantity. He has an unmistakable talent, and there is vitality and directness in his way of look-

ing at life. Especially evident is this in such exhibits as *After Glow*, the Negro subjects, the comment on the CCC boys, the sympathetic study of *The Tailor* and the old Hebrew in *Yehudi*. Most spirited of the many watercolors are *The Race*, *Winter Morning* and *Snow in Colorado*.

Scenes to the South

During the past year Daniel Brenner, winner of the \$1,350 Perkins and Boring Traveling Fellowship of Columbia University's school of architecture, traveled through Central and South America photographing and painting watercolors of outstanding examples of Colonial and modern architecture. His records, which trace the influences of European and American design on Latin American architecture, are on view at Columbia's Avery Hall in New York, through Dec. 31.

Son of Samuel Brenner, New York architect, and a nephew of Victor Brenner, designer of the Lincoln penny, Exhibitor Brenner attended the College of the City of New York, and later Columbia's architecture school from which he received his degree in 1939. He is now employed in the offices of Alfred Easton Poor, designer of important Eastern housing developments.

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The Art Student South of the Equator

By Edna Stauffer

Having heard much of South America but little about its art and art schools it was of great interest, in a recent trip there, to ascertain what opportunities there are for developing the talent of the native art student in his home environment. With limited time (only a day or two in each city) here are some of my observations in that cursory glance that seemed worth reporting.

The most important schools are found in the large cities of Lima, Peru, Santiago de Chile and La Paz, Bolivia, on the West Coast. Then across the Andes on the East Coast, the cities of Buenos Aires in Argentina, Montevideo in Uruguay; Rio de Janeiro and Sao Paulo in Brazil, all have Escuelas des Artes and a National Museo des Artes. Visiting these cities, one after another, one is impressed by the similarity in training, but the visitor notices differences in the nationalities he sees in the finished products that are in the museums.

Starting with Lima, there is a great heritage of the Inca culture, mixed with the Chimu and Spanish background which has resulted in definite primitive quality of art expression. With such inspiration as comes from towering mountain peaks, deep jungle lands, and vast desert plains, we find here perhaps the most romantic combinations. Here and in La Paz, that aloof city in the high Andes, one sees in the work a national rhythm and a swing that one does not notice in the opulent cities on the Eastern seaboard, with all their European interchange and sophistication.

In Lima the National Escuela des Belles Artes, founded in 1919, is the most important institution in developing art taste, culture and practice of the various media. This beautiful school, once a convent, has large, well lighted studios in a quiet, withdrawn atmosphere of arched patios, most conducive to creative effort. Señor José Sabogal, the present Director of this Academy, is the moving spirit. He has a new trend from the usual academic one, and related to the modern in its feeling for simplification.

Though Señor Sabogal studied in Mexico, he goes back to his own Peruvian traditions in dramatic power and the primitive artist's delight in the significance of form rather than the purely realistic view. For his murals in the School of Mines in Seville, Spain, he was awarded a gold

medal and at present he is engaged in painting large murals in the city of Lima.

In Lima, also, Señor Blas and Señor Codusido instruct in painting and Raul Pro in sculpture. In the Escuela des Artes Graphicas Aplicatas, Elena y Victoria Izcue direct the applied art and have exhibited work in New York. In Arequipa, the second largest and most colorful city in Peru, there is a small group of artists who show their work in Lima. The University of San Marco in Lima, the oldest in the Western Hemisphere, offers history of art in the summer session, and a charming old world atmosphere pervades these patios.

High up in La Paz on fiesta days, the hills are covered with Indians dancing and whirling in their many colored petticoats. They make wonderful material for the artist and moving picture camera. The Art Academy there is tucked away in a mid-city court yard on the top floor of an old Spanish palace. The Director General of Fine Arts, Señor Guzman de Rojas, an important interpreter of Bolivian art today, gives exhibitions in La Paz and Lima. Señor Jorge de la Rosa directs The Academy of Fine Arts, where there are classes in design, perspective, decoration, sculpture, architecture, and history of art.

One of the instructors, Señorita del Prado, recently exhibited her sculpture in the Grand Central Galleries in New York and in Washington, where she received enthusiastic criticism. Her subjects, the Indians of her native land, are carried out in powerful rhythmic forms of stone and wood. This academy in La Paz was founded in 1926 and has about 80 students and requires five years study to get a degree. The instructors teach the new conception of Indo-American art with the inspiration of the culture of Tiahuanaco in modern technique. The private collections of colonial art in La Paz are extremely interesting especially in the unique house of Señor Cuera, constructed by native artists and artisans.

In Chile, Vina del Mar, a smart sea-side resort near Valparaiso, proved a delightful town on the Pacific, with an annual exhibition of most of the Chilean artists. In Santiago, that fine modern city, with its vista of many snow-capped mountains, is the imposing Renaissance structure the Museo des Bellas Artes. Adjoining it in the rear, surrounded by palm trees, is a similar handsome building housing the

Escuela des Belles Artes. On entering this hall one finds a double tiered gallery, each alcove filled with casts of well-known Greek sculpture. The director is Jorge Caballero. Life and painting classes are being carried on in the traditional manner, and here also sculpture was in progress in the gardens and studios. Señor Roman was busy completing life-sized terra cotta figures for which technique he has won recognition in Europe. His brother Benito's small, popular ceramics give an amusing record of native doings. Time did not permit a view of the work done in private studios or a visit to the Decorative Arts School with its staff of four instructors.

Across the Andes and over the Pampas, in the cosmopolitan city of Buenos Aires, the number of art students and activities increases. There are two national art schools, the advanced section being in the residential Manuel Balgrano quarter and the elementary in mid-town. "Where do you go for advanced study?" I asked a group of students. "To the higher school here and then to Rome or Paris." "Would you like to go to North America?" "Si, si," was their eager reply.

At this school, the boys in white linen (butcher like) aprons draw from artificially lighted casts for several years before proceeding to the life class. The white apron is an institution in Argentina. From the tiny children toddling to school the white apron rises to the tallest man at work. Some of the artists referred to at the art school were Larco, Centurion and Guido Larrange. The "Amigos de Arte" promotes exhibitions and has been an encouraging factor to rising artists, while a few of the shops in the smart street "Florida" have exhibitions of the South American painters. The Wildenstein Gallery upholds the great tradition of French painting. The National Museum of Fine Arts in Buenos Aires, on Avenue Alvear facing on the beautiful park, has a large collection of modern French, Italian, and Spanish paintings, with several rooms containing the works of Argentine painters.

Life in beautiful Buenos Aires, with its Renaissance architecture, splendid residences with their little French balconies, its lovely parks and sidewalk cafes, so like Paris, has yet to be painted by the young artist. It is the life on the rancho, in the patio or the neighboring mountains, the picturesque rather than the expressionistic that has been the artist's subject, although in a few studios the latter can be found.

In Montevideo, Uruguay's capital city, overlooking the great bay towards the Atlantic, art has great traditions and its roots lie deep in the past. A highly developed national literature and philosophy have been handed down from the older generation. This, combined with physical vitality from the gauchos and rancheros makes a powerful heritage and inspiration. The Circulo de Bellas Artes in the center of the city offers the aspiring art student evening as well as day classes. The president is Domingo Bazzurro, José Cuneo is instructor in painting, and Severino Rose in sculpture. On the walls were entertaining modern drawings by Barridas. One is intrigued in these studios by an unusual easel-stool combination, resembling nothing so much as a "kiddle car" and which certainly is worth copying in our class rooms, not only for comfort but for space.

The museum in Parque Rodo is the beginning of a fine plan for the permanent arrangement of a National Museum of Fine Arts. José San Martín, the Director, internationally famous for his public monuments in Montevideo and Buenos Aires and his paintings in capital buildings and mural decorations in several churches, has recently visited the United States on a

[Please turn to page 30]

Art at Yuletide

CHRISTMAS time is bargain time in the New York art world. Special shows are put on with low prices for those seeking artistic gifts or acquisitions. Among the shows specializing in Christmas appeal is the Holiday Group Exhibition of Portraits at the 460 Park Avenue Galleries, where "gift certificates" are also on hand. This same gallery is presenting a group of children's portraits and figurines in natural attitudes by Helen Blair. The No. 10 Gallery has an interesting collection of small items, notably Leo Meissner's sturdy wood engravings of sea and rocks and neatly patterned boats; as well as the humorous animal drawings of Nils Hogner, the brush drawings of Glen Ranney and the sunlit etchings of Alice Standish Buell.

For the Young Collector there is the Holiday Show at the Perls Gallery; Vendome has an anniversary show at Christmas time, Macbeth offers original dolls and their portraits by Edith Flack Ackley and Telka Flack; while Buchholz offers 75 selected prints and small sculpture, and the Clay Club also has interesting small pieces of sculpture for sale. Useful objects under \$10 may be seen at the Museum of Modern Art. Besides the Budget Show at Wildenstein's, there is the popular Christmas show at the Contemporary Arts, as well as timely exhibitions at Wakefield's, the Associated American Artists, American-British Art Center, Vernay, Schoenemann and Pinacotheca. For others see the Calendar of Exhibitions on page 34.

Van Day Truex Praised

As usual the large wash drawings of Van Day Truex won the attention of the critics during his recent show at the Carroll Carstairs Gallery. Mexico with the majesty of Rome was the captivating spirit behind these facades and church towers, treated with poetic grace and yet with a vibrant force. Truex, who might be called a poet of city churches, brought this reaction from Emily Genauer of the *World-Telegram*: "These are large, complete, vigorous statements which in their strength and expansiveness suggest de Segonzac more than anyone. And yet they're quite individual in their treatment. . . . Truex's particular forte seems to be in achieving an extraordinary feeling of brilliant sunshine within the black-and-white medium."

Margaret Breuning of the *Journal American* liked Truex's refreshingly novel interpretation of the much-painted land of Mexico.

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EDWARD PAUL O'REILLY

O'Reilly Dies

EDWARD PAUL O'REILLY, president of the Plaza Art Galleries, important New York art auction firm, died unexpectedly in the New Rochelle Hospital on Dec. 4. Mr. O'Reilly, who was 68, was active in his galleries until Nov. 27 when he was forced to undergo an appendicitis operation. Complications following the operation caused his death. His last active duty was arranging an exhibition and sale of the collection of Mr. and Mrs. Walter B. Lashar.

Mr. O'Reilly was born at Cohoes, New York, the son of William and Mary O'Reilly. In 1903 he went to New York where he became an appraiser and auctioneer for Silo's Auction Galleries on 45th Street. After several years of extensive experience, he left Silo's in 1916 to found the Plaza Art Galleries, today one of the strongest and most active firms in the art auction field. Famous collections to go under Mr. O'Reilly's hammer include those of Frank A. Munsey, Chauncey M. Depew, Jr., Ralph Pulitzer, Frederick A. Juilliard, Mrs. Thomas Fortune Ryan and Joseph A. W. Hammond.

Intelligent, fair and honest, Mr. O'Reilly was widely liked and thoroughly respected by his colleagues in the art business. As a mark of this confidence, he was elected and re-elected several times as vice-president of the Antique and Decorative Arts League, a post he filled with unusual distinction. His passing is keenly regretted by all who knew him along 57th Street and its environs.

Surviving are two sons, William H. O'Reilly and Edward P. O'Reilly, both of whom are following their father's steps in the art auction business.

Dmitri Merejkowski Dies

Dmitri Merejkowski, famous Russian writer and philosopher, died Dec. 9 in Paris, a New York *Times* dispatch from Vichy reports. Merejkowski was known to the art world primarily through his renowned book, *The Romance of Leonardo da Vinci*.

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FIFTH AVENUE AND FIFTY-SIXTH STREET, NEW YORK

Met Purchases Announced

THE METROPOLITAN MUSEUM in New York City recently announced the acquisition of 23 works for its permanent collection: three from the Australian art exhibition (see last issue), seven from the American watercolor show assembled and loaned to the Met by the Art Institute of Chicago, and 13 from National Art Week shows.

The Australian works to remain at the Metropolitan are George R. Drysdale's *Monday Morning* and Kenneth MacQueen's *Cabbage Gums and Cypress Pines*, both oils, and a gouache, Elaine Haxton's *Early Colonial Architecture*. The contemporary watercolor purchases, made through the Isaac D. Fletcher Fund, are Cameron Booth's *Virginia City Barn*, Francis Chapin's *Landscape with Gas Tank*, Karl Free's *Waiting*, L. Jean Liberté's *Beach at Rockport*, Anton Refregier's *Two Barns*, Mitchell Siporin's *Pueblito* and Elizabeth Sparhawk-Jones' *Caryatides*.

As part of America's National Art Week program the Metropolitan's trustees authorized the expenditure of \$5,000 for purchases from special Art Week exhibits. The museum's choice included four sculptures: José de Creeft's *Emerveillement*, Chaim Gross' *Girl on a Wheel*, Robert Laurent's *Singer* and Oronzio Maldarelli's *Reclining Woman*; one watercolor: John Loneragan's *Gloucester*, and eight paintings: Darrell Austin's *The Tight Rope*, Jane Berlandina's *White Iris*, Minna Citron's *The Final Adjustment*, Charles Harsanyi's *Maryland Winter*, Betty Lane's *The Blizzard*, William Palmer's *Horses*, Harry Schoulberg's *Rockport Street* and Charles Sheeler's *Interior*.

West Coast Watercolor Annual

AN IMPORTANT watercolor show on the West Coast is that of the California Watercolor Society which, after closing at the San Francisco Museum, opens for a second showing at the Santa Barbara Museum on Dec. 15.

The jury—Dr. Grace L. McCann Morley, Charles S. Duncan, Nicholas Brigante and Donald J. Bear—met in San Francisco and awarded first purchase prize to Tom Lewis' *Still Life*, described by Juror Bear as a "fine wet free paper." Second prize of \$75 went to Joseph Knowles' *Boat House, San Diego*, which also took a first award of merit; third prize (\$50) went to Hubert Buel. The \$150 Pottinger merchandise prize was taken by Barse Miller with *Thunderstorm*; the \$50 Vail merchandise prize by Rex Brandt for *Boats*, and the \$25 Vail merchandise prize by James Couper Wright for *Snow in Athens*.

Milford Zornes, president of the Society, received an honorable mention; so did Lew Davis.

The show, which runs through Jan. 10 at the Santa Barbara Museum, was described by Juror Bear, who is also director of the Santa Barbara institution, as "one of the best shows I have seen." A healthy sign, he is further quoted in the *News Press*, "is that there is less emphasis on the technical tricks of watercolor painting and a notable return to picture making. Subjects include landscape, figure and still life. There is little of the American scene."

Duncan Phillips Purchases

Duncan Phillips, director of the Phillips Memorial Gallery in Washington, acquired through the Associated American Artists Gallery of New York three Max Weber oils: *Rabbi*, *Colonial Bowl* and *Students of the Torah*. Another Phillips purchase, this time through the Milch Galleries, added Stephen Etnier's *Pier End* to the Gallery's permanent collection.

Other purchases just announced by the Associated American Artists are two by the Butler Art Institute: Arnold Blanch's gouache, *Backyards*, and Aaron Bohrod's gouache, *Street in Peoria*; two by the Boston Museum: Aaron Bohrod's oil, *Oak Street Platform*, and George Grosz' watercolor, *Shoeshine*; one by the Metropolitan Museum: Anton Refregier's watercolor, *Two Barns*.

Kuhn Show Scores Success

The watercolors and drawings by Walt Kuhn, now on view at the Marie Harriman Gallery (Dec. 1 ART DIGEST) met great public response. Opening day found sales-stars attached to 20 exhibits. As this issue goes to press a total of 34 exhibits have found buyers.

Collectors Distribute 283 Works

THE COLLECTORS OF AMERICAN ART, with headquarters at the Contemporary Arts Gallery, New York, held its fifth annual distribution of paintings, prints and sculptures to members on Dec. 9. Distribution of the 283 works was made through the medium of a lottery drawing.

Winners in the drawing, together with their selection:

Henry M. Leigh, Obrey Alt's *Hill Top* (oil); Mrs. L. C. Strong, Louis Bosa's *Coney Island* (oil); Mrs. William G. Hille, Otto Botto's *Fruit* (gouache); Mrs. H. Gettner, Nathaniel Burwash's *Wooded Hills* (watercolor); Mrs. Reuben Oppenheimer, Mary Drake Coles' *Relics* (oil); Mrs. Lena Hennessy, Aurelio Cordaro's *Yellow Vase* (oil); Simon Federer, Aurelio Cordaro's *Street Scene* (oil); Mrs. Jane M. Eule, Stephen Csoka's *Late Afternoon* (oil); Mrs. M. M. Benoit, Harry Dix's *Street Corner* (oil); Elvira Griggs, W. H. Faulkner's *Brown Jug* (oil).

Also C. J. Kipp, Jacob Heller's *City Outskirts* (oil); Dr. J. A. Parsons Millet, Tekla Hoffman's *The El* (gouache); William F. Merrill, Gerard Hordyk's *Circus Horses* (wash-drawing); Mrs. Godfrey Wells, Boris Kagen's wood sculpture; Mrs. Louis Otten, Lovin Kenyon's *Zinnias* (oil); The Flint Institute of Arts, Bernard Klonis' *Yachts* (watercolor); Mrs. Harold L. Clark, Walter Kuhlman's *Grazing* (gouache); Mrs. Alice T. Strong, Lawrence Lebduska's *By the Pond* (oil); Frank E. Lapham, Guy MacCoy's *Rocks and Trees* (tempera).

And Mrs. Thayer Cumings, Walter Miles' *Mystic, Conn.* (watercolor); Florence E. Joachim, Betty Waldo Parish's *Up the Hill* (oil); George F. Doleys, Philip Pilek's *Early Thaw* (oil); Mrs. T. C. Ervin, Samuel Pollack's *Hill Farm* (oil); William S. Budworth, Jr., Joseph Presser's *Head of Child* (gouache, crayon); George W. Bailey, 3rd, Leonard Pytlak's *Circus* (single large silk-screen print); Mary Wallace Kirk, Max Schnitzler's *Bouquet* (oil); Robert McDonald, Harry H. Shaw's *Mountain Farm* (watercolor); Mrs. Stephen P. Danforth, Joseph Solomon's *City Street* (gouache); Miss Theodore Irvine, Esther Yovits' *Fishing* (oil).

Prints distributed were a full edition (97) of Hans Kleiber's etching, *Solitude*, a full edition (97) of Dudley Morris' lithograph, *Country Road*, and 60 prints of Leonard Pytlak's silk screen *Low Tide*.

At the conclusion of the drawing the organization held an election which made Emily A. Francis, Herbert B. Tschudy, J. Hamilton Coulter, Amy H. Jones, Clinton W. Parker, Robert McDonald and Edwin G. Eklund members of the board of directors. The first meeting of members in the new year is scheduled for Jan. 4.

Drexel, Artist-Banker, Pioneered

ALTHOUGH most people know that the famous Drexel family in Philadelphia was founded by a banker whose financial rise carried his descendants into the rarified stratosphere of America's Dollar-anointed elite, few realize that that financial wizard was, before turning to banking, an artist. Francis Martin Drexel, founder of the banking house of Drexel & Co., was, moreover, the first U. S. artist to tour South America. He spent four years on the southern continent (1826-1830) painting portraits of notables, making drawings and watercolors of landscapes and cities.

The adventure netted him \$22,810.50—a tidy sum, even by today's more opulent standards.

Philadelphia and America as a whole were quick to honor Banker Drexel. But it was not until this month, years after his death, that Philadelphia came to honor Artist Drexel. A group of the banker-artist's portraits, watercolors, sketches and notes from his careful record of his South American journey are on view at the Drexel Institute of Technology as part of that institution's 50th anniversary celebration.

Starting his career as a house and coach painter in Europe, Drexel sailed from the Napoleonic turmoil of that wracked continent in 1815. On his arrival in Philadelphia he made his home with the Grundloch family, and his first American painting, depicting Mrs. Grundloch, is in the Institute show. Accompanying it are others of the same period, including a self-portrait of the artist with his wife and child, which Dorothy Graffy of the *Record* termed one of the best in the show. The main body of the exhibition, however, comprises the wide selection of Drexel's South American subjects.

December 15, 1941

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FIFTY-SEVENTH STREET IN REVIEW

BY HELEN BOSWELL

'Twas the fortnight before Christmas when all down the street the sounding air sirens halted my beat. Came Dec. 9 and New York witnessed its first war scare. Even art critics were kept off the street until the "All's clear!" signal was sounded, which was all right, too, because at that moment adjectives about boats, hillsides, barns and flowers were difficult to find. Exhibitions seemed a little inconsequential with planes ordered out of Mitchell Field. New Yorkers are now beginning to take the war in their cosmopolitan stride. Fifty-Seventh Street is rapidly adjusting itself and business goes on as usual. The old stage maxim "the show must go on," and it will go on, is being applied to the art world.

The Christmas spirit I was going to tell you about this issue also suffered a blow. Garlands were soberly being hung through force of habit, and most of us began to feel like old Scrooge, but that, too, is disappearing somewhat. As Christmas draws nearer, there is a lifting of spirits. Some of the old feeling is bound to creep back. Americans are like that. As my grandfather used to say, "Americans get upset and begin to wonder, and get awful dern mad wondering. Then they start resuscitating—." The Christmas spirit, submerged by wars, will come back with all its meaning, even though tinged with a bit of defiance. So, as old Scrooge called out that morning when he opened the window, after being whipped about by ghosts all night, "—And a merry good Christmas to you all!"

Charles Prendergast

Christmas time seems to be the right time for Charles Prendergast's unobtrusive and mildly rendered gesso panels of tempera and gold leaf, on view at the Kraushaar Galleries through December. Current conceptions of timely events and places, they still seem to come from another age, even though the recent World's Fair and the circus are among some of the favorite topics.

Pastel colored figures form frieze-like motifs giving the show a Byzantine or Coptic appearance with a touch of Arthur B. Davies to make it more contemporary. For subject material Prendergast is especially interested in skaters and circus riders, bathers and birds. Most appealing exhibits are perhaps *Before the Act* and the royal blue *Bathers Under the Trees*.

Etchings by Augustus John

Augustus John, famous English artist, is being brought before the New York public in a comprehensive exhibition of etchings at the McDonald Gallery until Dec. 20. This is a rare opportunity to view some of the finest work by one of the most gifted etchers of our time, whose prints are seldom shown, since John makes them for his own pleasure, printing only small editions of each subject. The etchings at McDonald's were collected by Gerald Brockhurst, pupil of John, and are now in the collection given by Albert H. Wiggin to the Boston Public Library. The

only other comprehensive collection belongs to Campbell Dodgson and will eventually go to the British Museum.

John's earliest prints are realistic portraits of faces he couldn't forget. Then, as his work progressed his technique became looser. He learned what to leave out, and became especially adept at recording swift impressions with comfortable spatial areas surround his subjects.

Mathematical Abstractions

Claude Bragdon, 75-year-old architect, stage designer and mathematician, shows what he can do with art and geometric forms at the Ferargil Galleries (through Dec. 28). If these "Mathematical Abstractions" faintly resemble elaborate quilt patterns, that doesn't mean that they are not interesting experiments in what can be done with a compass, ruler and an assortment of colors. Some of the watercolors are like gay snow crystals or prismatic gems with small little forms disintegrating from a main geometric bauble. Being a skilled geometer as well as artist, Bragdon desires his work to be judged only for its various forms and color intonations.

Enigma Trouble

Richard Taylor's fish-eyed women with the over-stuffed torsos again float through the air for the benefit of humor-hungry New Yorkers. All kinds of whimsical nightmares from humpty-dumpty heads, spindly-legged men in long underwear and flying Westchester matrons may be seen at the Valentine Gallery until Dec. 27. Other props for Taylor's wit are bells, frogs, torture pits with chained husbands and unexpected little monsters. It is like a distraught Thurber with a good dash of delirium thrown in, for Taylor, like Dali, has enigma trouble. There is the *Enigma of the Flying Shutter*, which only Taylor

William Butler Yeats: AUGUSTUS JOHN. At McDonald's to Dec. 20



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Marsden Hartley: JOHN BLOM-SHIELD. At O'Toole's to Jan. 10

shield concentrates on fruit arrange-ments, and especially intimate little studies, he does it with conscientious delicacy, with careful attention to tex-tures and a sharp outline edge.

Among the best portraits are *Jong-leur*, a study of actor William Ro-erick, and the head of the artist Mars-den Hartley, who claims he dislikes 57th Street yet is seldom seen away from it. And of this portrait, which is really an excellent likeness, Hartley made mention in the catalogue: "If I am not like this portrait now it is be-cause I have crossed several terrific and brilliant horizons since then."

Wickey's Small Sculpture

Harry Wickey, whose small sculptures may be seen at the Associated American Artists until Dec. 20, leans to ordinary things. In a literal manner he shows that he likes close-to-earth subjects, es-pecially farmyard animals. Then again he has a way of spotting character, as may be seen in his portraits, and a refreshing aptitude for unglorifying wo-men. Women have no pretty pretensions when seen through the candid eyes of Wickey. They bulge in places where na-ture in an unkindly manner ordained them to bulge, as in *Eleventh Avenue Flapper* and *Salut au Monde*. Among the portraits the most vigorously re-corded are the robust head of Clifford Farber and the laughing Jerome Myers.

Wickey, noted as a printmaker, took up sculpture after his eyes had been impaired from etching acids.

Hirschfeld Visits Harlem

Glimpses of Harlem may be seen at this time at the Mayer Gallery, where the original plates for the 24 colored and black and white lithographs of the deluxe album, *Harlem*, by Al Hirsch-feld are on view until Jan. 3. Hirsch-feld hasn't missed much in the *Black Belt*. Besides little street incidents, he has spotted a boogey *Reefer Man*, an *Ebony Sister*, a *Sharpy Family* and a ton-size dark damsel being dragged home by a Negro cop with the delicate caption *Plastered*.

Hirschfeld, talented caricaturist, ob-

Salut au Monde: HARRY WICKY. At Associated to December 20



Numbers Man: HIRSCHFELD. At Guy Mayer's to Jan. 3

serves our darker brethren in all their natural charm, their spontaneous gay-ety, their arrogance and their "snazzi-ness" ("sharply" dressed). There is the politician called *Sugar Hill Statesman*, the chorine, the inevitable preacher, a *Cocoa Venus*; and since the love of the dance is characteristic to both Har-lem and Bali, Hirschfeld has included litho-graphs of Balinese dancers.

Unpredictable William Saroyan, who wrote the text of *Harlem*, commented that Hirschfeld's "culture is unobtru-sive but all over the place, and his in-nocence holds its hand."

Distaff Duel at Argent

Natural forms and rhythms of leaf and shell are the concern of Beth Cree-vey Hamm at the Argent Galleries through Dec. 20. Working in an easy and controlled manner, Miss Hamm builds up large compositions around entwining plants, twisted sea conches and decorative objects. Best of the still lifes are the painted dolls called *Indian Cacini* and the *Sea Shells*.

Also working in a broad and freshly charming manner is Gertrude G. Brown, a concurrent exhibitor. This artist treats her papers with an inherent sincerity and with an interesting play of light. Especially is this noted in the sparkling *Virginia Farm*, a homespun subject.

Florance Waterbury's Watercolors

For 25 years Florance Waterbury has been exhibiting at the Montross Gal-ery. But only last year did Miss Water-bury venture into the watercolor field, and her present report on the experi-ence, on view until Dec. 31, is made up of rather pallid interpretations of sea combers, sand dunes and floral pieces. There is also an Oriental touch in these mildly treated papers, a deli-cate simplicity.

Theodore Sohner in Debut

A singer as well as a painter, Theo-dore Sohner discloses his musical tal-ents in his art. His exhibition at the Barbizon-Plaza (until Jan. 4) reveals that he possesses a rhythmical sense of design, with each part of his com-position built up into significant pat-

[Continued on page 31]

could explain, and I'll bet it would be good.

More bewildering than the exper-iences of Alice in Wonderland are *The Legs of the Ballerina* and *The Docu-ment*. Taylor also gives Dali a run for his money with his interpretation of the Taylor nether-nether land in *The Wayfarers*, a group of long-bearded as-tronomers in a strange green world looking through telescopes at some fly-ing club women. Most candidly night-marish, and Taylor can readily conjure up bad dreams, is *The In-Laws*.

Kubin, Expert Draftsman

It is an exciting experience to go to the Galerie St. Etienne where the first New York exhibition by Alfred Kubin, one of the best equipped illustrators of modern times, is being held until Jan. 18. For more than 30 years this 64-year-old draftsman has been living in a 12th century castle near the Austrian-Ger-man frontier. And his work looks as though he had been living in just such an echoing old castle, for death and the instability of all worldly things play an important role in his art. But these imaginative drawings are not on the morbid side. Kubin has too much sly humor to go heavily serious, even when death, destruction and the poor house are topics of interest.

Thalia Malcolm Exhibits

Color plays an important part in Thalia Malcolm's pictures of vivid flow-er arrangements and summer resort scenes at the Durand-Ruel Galleries un-til Dec. 20. With the exception of the two beach and sea scenes, *York Beach* and *York Harbor, Maine*, the landscapes have an indecision not found in the mul-ti-colored flower arrangements, best of which are *Pomegranates*, *Apples* and *Limes* and *Flowers*, 1941. Proceeds from the sale of pictures go to the Free French Relief Committee.

John Blomshield at O'Toole's

A steady craftsman with emphasis on exactitudes is John Blomshield, ex-hibiting at the O'Toole Galleries through Jan. 10. Of Scandinavian descent, Blom-shield reveals a Nordic quality in these portrait studies and plastic still lifes. A contributing factor is the solid Amer-ican tradition of realism. When Blom-

THE PRINT MAKERS: OLD AND NEW



Lobsterman's Cove: STOW WENGENROTH

Stow Wengenroth Reviews a Full Decade

BACK in 1931 there was a young lithographer named Stow Wengenroth who made an auspicious debut with his highly distinctive prints of eerily lighted fish shacks and water front scenes. It was then that *THE ART DIGEST* referred to Wengenroth as a "new apostle of the American Scene," commenting that "fishermen's shanties, wharves, fishing craft and the gee-gaw-covered mansions of Eastport's more substantial citizens furnished grist for his mill."

The gee-gaws are absent in the 1941 retrospective show of Wengenroth prints at the Kennedy Galleries (until Dec. 27). Emphasis has now been placed on rocky masses, realistic forest interiors and those sturdy conceptions of modest fish-shacks that have won nation-wide recognition in all important print annuals. Throughout his career Wengenroth has been fascinated by contrasting lights striking against lonely shacks, or illuminated evening lights creeping over a deserted scene. Wengenroth's other absorbing interest, rock masses, finds outlet in the 1941 prints, *After the Rain* and *Lobsterman's Cove*, which strike an even higher degree of exactitude.

In carrying realism to such a high level, as in *Deep Water*, Wengenroth employs a wide range of blacks and whites, working from deepest darks to snow white touches. A master techni-

cian with a sturdy American viewpoint, Stow Wengenroth has in ten year's time established himself as one of the foremost lithographers of our time.

During the first week of Wengenroth's present show, there were 55 sales.

Restaurant Buys Audubons

Schrafft's chain of restaurants in New York City, which has already devoted several rooms to Currier & Ives prints, announces the purchase, through the Old Print Shop, of a \$1,000 collection of prints from the elephant folio edition of Audubon's *Birds of America*. Schrafft's selections, all of song birds, are beautifully preserved and rich in color. They hang permanently in the chain's Times Square restaurant.

Like all prints in this series, Schrafft's prints were executed in London by Robert Havell, Jr., between 1827 and 1838. For more than a century they remained in the library of Dalkeith Palace, near Edinburgh, Scotland, the ancestral home of the Dukes of Buccleuch.

Silk Screen Shows

The Silk Screen Group, an organization of artists specializing in this new recruit to the field of fine prints, announces that during December exhibitions by its members are on view at the Neville Museum, Green Bay, Wis.; the Cincinnati Museum; the University of Nebraska; Cornell University, and the A.C.A. Gallery and the Museum of Modern Art in New York. Included in the last-named show are the Group's two calendars, consisting of original silk screen prints and selling at \$3.

The Group also reports that its National Art Week show in Washington, D. C., at which prices ranged from \$2.50 to \$10, netted more than \$700 in sales.

Bellows in Litho

A COMPREHENSIVE GROUP of George Bellows' lithographs, selected from the Albert H. Wiggin Collection, are on view through December in the Boston Public Library. Wistful portraits of children and forceful character studies of prominent people are included, along with marine views, river front scenes, sports compositions and interiors—the full scope and sweep of Bellows' career as a lithographer. Also among the exhibits is a briskly rendered self-portrait (reproduced).

Bellows was primarily a draftsman, writes Arthur W. Heintzelman, Boston's keeper of prints, "and this contributed greatly to his success as a lithographer. The medium had fallen into disrepute for a number of years and was used only for commercial purposes. Not only does Bellows' work upon the stone place him as the most accomplished lithographer since Daumier and Gavarni, but his influence is directly responsible for bringing lithography back into the realm of the fine arts."

The Boston Library's announcement of the Bellows exhibition carries an illuminating tribute from the pen of Eugene Speicher, fellow artist and close friend of Bellows: "The lithographs and drawings of George Bellows are the glowing manifestations of a nature that was filled with a fierce passion for life. His enthusiasms were particularly American and were charged with vitality, fresh air, and frankness. To his unusual gifts as an artist were added an amazing sense of character, a unique sense of design strengthened by an instinctive sense of geometry, and an astonishing ability to express his feelings in black and white. The dramatic instant in life had a strong appeal for him; yet at times, he was capable of an almost feminine tenderness. He had wit, and never drew or painted without it. He was human and humorous and unafraid."

Self-Portrait: GEORGE BELLOW'S



ALBERT DUVEEN

AMERICAN
COLONIAL
PORTRAITS

730 FIFTH AVENUE
(Heckscher Building)
NEW YORK CITY



Woolworth Building:
JOHN MARIN. Etching



Tortilla Makers: JEAN
CHARLOT. Color Litho

Minneapolis Surveys 500 Years of Prints

A SPECIAL DECEMBER exhibition at the Minneapolis Institute of Arts brings to the public an extensive show of prints ranging from a 15th century work to John Marin. In between are examples by Pechstein, Lissitzky, Pascin, Burr and Charlot. All exhibits are recent acquisitions.

The earliest exhibit, a leaf from the book of the *Apocalypse* printed about 1465, is a two-part page, the upper half of which illustrates verses five to eight: *The Seven Angels Receiving the Seven Golden Vials of the Wrath of God*; and the lower half, *The Emptying of the First Vial*. "The noisome character of the vial's contents," the Institute's *Bulletin* points out, "is indicated by the dirty red color of the three streams of liquid flowing from its mouth. This is a colorful and decorative example of early printing, and doubly interesting because both border lines and margins are intact."

In striking contrast to the crudity of the *Apocalypse* print is the fiery action, the tense spirit and the suave draftsmanship of Goya's *El Famoso Americano*, a lithograph from the *Bulls of*

Bordeaux set. It is a terse, brilliantly handled bull fight scene. Related in degree of emotional impact is Rouault's *Who Does Not Frown?*, one of the contemporary artist's *Miserere et Guerre* series, begun during the last war.

"After Rouault," the *Bulletin* continues, "Charlot is solid and earthy, with an Olympian calm that permeates even his small compositions. If Rouault creates his prints in the manner of a painter, Charlot creates his with the soul of a sculptor. He excels in the arrangement of massive forms in space, as in the color lithograph *Tortilla Makers* (reproduced), and he has recaptured, in these enigmatic figures, the power and spirit of their Aztec forbears."

An abrupt change of pace is afforded by Marin's *The Woolworth Building* (reproduced) which embodies "the exciting tempo of the 20th century, with its swift grace and slightly wacky quality. Rhythm, mass, and vigor are skillfully woven into a balanced whole which, for all its underlying force, is a delicate and extraordinarily subtle expression of the modern American spirit."

Etched Magic of McBey Excites California

SCOTSMAN JAMES MCBEY, who is one of the great living masters of etching and is now working in San Francisco, was featured in an early December exhibition at the Print Room in Los Angeles. On view were 50 etchings and dry points and 12 watercolors, the latter depicting various American coastal scenes.

Arthur Millier of the *Times* found the show exciting, with the exception of McBey's etchings of New York City.

"McBey's etched magic is undimmed," wrote Millier. "It has weathered depression and changing fashions in art. His free, calligraphic line zips across copper to record moments in Gen. Allenby's Palestine campaign of World War I, on which McBey was official artist; it lives in vivid souvenirs of his days on the quays and canals of Venice; of barge races on the Thames and of even earlier plates of Scottish cities

and landscapes. It has never been more vivid than in his print of Antwerp, in which his racing line fuses light, buildings and distance into one exciting etched harmony."

Attention, Printmakers!

The Society of American Etchers' 26th annual will be the first guest exhibition to be presented in the galleries of the National Academy's new building in New York City. The annual, which is open to all artists working in the U. S., will have as an adjunct a show of miniature prints and will run from Feb. 11 through the 28th. The usual prizes will be awarded.

All metal plate media are eligible; prospective exhibitors must return entry blanks by Jan. 3. There is a fee of \$1 for etchers not members of the Society. For further details see the Digest's "Where to Show" column.

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Trelawny: AUGUSTUS JOHN
In the Kerrigan Sale

At Parke-Bernet

AS THEY ARE each year during late December, the auction houses are quiet. The Parke-Bernet Galleries, which have just concluded the highly successful Jones sale, will remain inactive until Dec. 27 when English and French furniture, glass, silver and china from the collection of Leona J. Hertz will go on exhibition, prior to sale on Jan. 3. On Jan. 3 the Galleries will open an exhibition of old English pottery and porcelains and lustreware from the Mrs. Joseph E. Davies and another collection. The sale will take place Jan. 8.

Biggest news on the horizon is the sale of paintings and drawings from the Esther Slater Kerrigan collection scheduled for the evenings of Jan. 8 and 9, after exhibition from Jan. 3. On the afternoons of Jan. 9 and 10 other art property from the Kerrigan collection will be offered—French and English furniture, Georgian silver, tapestries, Oriental rugs, glass and porcelains.

Highlighted among the paintings are two El Grecos, *Christ Driving the Merchants from the Temple* and *The Repentant Magdalene*, the first of which is from the famous John Quinn collection and is authenticated by Dr. Augustus L. Mayer. The Kerrigan offerings skip from Spain to the Netherlands, which is represented by Pieter de Hoogh's *The Card Players*, and Van Gogh's *Woman in a Garden*; to France, represented by Ingres' sketch, *The Martyrdom of S. Symphorien*, Daumier's *Escape* (shown at the Modern Museum); to England, represented by Gainsborough's *View in Suffolk*, Romney's *Head of Lady Hamilton* as "Miranda", Lawrence's *Portrait of Canova* and Augustus John's *Portrait of Trelawny* (reproduced).

American works in the sale are Sargent's *Girls Gathering Blossoms* and *Pomegranates*, Majorca; Whistler's pastel, *Canal, Venice* and a chalk drawing, *Street in Venice*; Winslow Homer's watercolor, *Fishermen on the Shore*, and George Bellows' *Granny Ames' House*.

Auction Calendar

Jan. 3, Saturday afternoon, Parke-Bernet Galleries; from Leona J. Hertz collection: English & French furniture; table glass, decorative china, Georgian silver, Sheffield plate & linens. On exhibition from Dec. 27.
Jan. 8, Thursday afternoon, Parke-Bernet Galleries; from Mrs. Joseph E. Davies' collection: old English pottery & porcelains; Staffordshire, Bristol & Liverpool lustreware figures & ornaments. Oriental Lowestoft porcelains & other varieties of porcelains. On exhibition from Jan. 3.
Jan. 8 & 9, Thursday & Friday evenings, Parke-Bernet Galleries; from Esther Slater Kerrigan collection: notable group of paintings & drawings by old & modern masters including El Greco, de Hoogh, Van Gogh, Daumier, Forain, Delacroix, Gauguin, Homer, Sargent, Whistler, Bellows & others. On exhibition from Jan. 3.
Jan. 9 & 10, Friday & Saturday afternoons, Parke-Bernet Galleries; from Esther Slater Kerrigan collection: English furniture, Georgian silver, tapestries, Gothic and Renaissance art objects; Oriental rugs & art objects; table glass & porcelains. On exhibition from Jan. 3.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-B indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings and Tapestries

Hoppner: <i>Miss Frances Beresford</i> (P-B, Jones)	Duven Brothers	\$39,000
Hobbema: <i>View in Westphalia</i> (P-B, Jones)	Jacques Helft	30,000
Gainsborough: <i>The Rt. Hon. William Pitt</i> (P-B, Jones)	H. E. Russell, Jr.	26,000
Romney: <i>The Little Artist</i> (P-B, Jones)	H. E. Russell, Jr.	25,000
Hals: <i>Portrait of a Young Man</i> (P-B, Jones)	Schneider-Gabriel	21,500
Gainsborough: <i>The Cottage Door</i> (P-B, Jones)	Gainsborough	16,000
Gainsborough: <i>William Yelverton Davenant</i> (P-B, Jones)	Rembrandt: <i>Portrait of a Young Man</i> (P-B, Jones)	16,000
Van de Velde the Younger: <i>Fishing Boats Off-Shore in a Calm</i> (P-B, Jones)	Mortimer Brandt	12,200
Romney: <i>Captain William Kirkpatrick</i> (P-B, Jones)	Lawrence, Sir Thomas: <i>Miss Maria Woodgate</i> (P-B, Jones)	22,000
Hoppner: <i>Hon. Charlotte Chetwynd</i> (P-B, Jones)	J. J. Gillespie Co.	16,000
Gainsborough: <i>Jack Hill</i> (P-B, Jones)	Charles Sessler	16,500
Nattier: <i>La Duchesse de la Rochefoucauld</i> (P-B, Jones)	Brussels armorial tapestry after Teniers III	12,500
P-B, Conner, et al)	Aubusson palace carpet, 19th century (P-B, Douglas, et al)	1,125
		1,000

High Prices at Jones Sale

In one of the most important art auctions of the decade, 112 pictures brought a total of \$463,520 in the two-day sale of the Mrs. B. F. Jones Jr., collection at the Parke-Bernet Galleries (Dec. 4 and 5). During the previous week the furnishings of the Jones mansion were sold by the same gallery for a total of \$80,852. The late Mrs. Jones was the widow of the chairman of the board of the Jones & Laughlin Steel Corp.

Top price in the sale was realized by Hoppner's beautiful portrait of Miss Frances Beresford, for which Duven Brothers paid \$39,000; next highest, \$31,000, was brought by Romney's portrait of Captain William Kirkpatrick, purchased by an anonymous private collector.

Prominent among the bidders at both sessions was Billy Rose, night-club impresario, Broadway producer and collector. Through his agents, E. & A. Silberman Galleries, Rose bought Turner's *Fishmarket on the Sands: Sun Rising in a Vapour* for \$15,500. The work was reproduced in the Nov. 15 ART DIGEST.

The Art Digest

Art Books Reviewed in Brief

By FRANK CASPERS

HARLEM AS SEEN BY HIRSCHFELD. Text by William Saroyan. New York: Hyperion Press; 24 full-color lithographs, illustrated text; \$12.50 boxed; limited to 1,000 copies.

A big, beautiful book in which the irrepressible Saroyan introduces his friend Hirschfeld, whose character-catching lithographs introduce the reader to typical Harlem figures and dancers from Bali. Drawings, texture, color and composition are splendid. An ideal gift.

THE STORY OF MODERN ART. By Sheldon Cheney. New York: Viking Press; 643 pp.; 373 illustrations; \$5.

Cheney, author of the World History of Art, here traces modern art from the Romanticists who broke the chains of neo-classicism to the artists of today. Lucid, lively, sound and expertly illustrated.

ETRUSCAN SCULPTURE. By Ludwig Goldscheider. New York: Oxford University Press (Phaidon Edition); 34 pp. text; 120 plates; \$3.50.

A notable addition to the excellent Phaidon shelf of comprehensively illustrated art books. Covers its subject with scholarly thoroughness that is also lively and interesting.

THE EARLY CHIRICO. By James Thrall Soby. New York: Dodd, Mead & Co.; 120 pp. text; 70 plates; \$3.

Soby, an early champion of modern art, here produces the first monograph in English on an artist whose influence on today's art was tremendous. Beautifully designed and illustrated. Text is illuminating and alive. A "must" for appreciators of modern art's key figures.

GOYA. By Jose Gudiol. New York: Hyperion Press; 128 pages; profusely illustrated (16 color plates); \$4.

An expert on Spanish art here surveys Goya's fabulous career, supplementing his text with illustrations that provide a vivid panorama of his stylistic evolution and development. An excellent work, highly recommended.

THE NATURAL WAY TO DRAW. By Kimon Nicolaides. Boston: Houghton Mifflin Co.; 221 pp.; profusely illustrated; \$3.

A great teacher and a great draftsman here puts forth "a working plan for art study," based on his own eminently successful career. Clear, inspiring, lucid text and a great variety of drawings by students and masters make the book an invaluable one for students and professionals seeking a new avenue of approach.

THE INTENT OF THE CRITIC. Edited by Donald A. Stauffer. Princeton: Princeton University Press; 147 pp.; \$2.50.

Edmund Wilson, Norman Foerster, John Crowe Ransom, W. H. Auden and Donald A. Stauffer, eminent all in the world of literature, discourse learnedly on the province and duties of the critic.

THE ART OF THE SILVERSMITH IN MEXICO. By Lawrence Anderson. New York: Oxford University Press. Vol. I, 460 pp.; Vol. II, 183 plates; the set: \$30.

A large, beautifully designed two-volume set (limited to 250 copies) dealing exhaustively with the story of silver and silversmiths in Mexico from 1519 to 1936. Comprehensive and thorough; will undoubtedly become the standard work in its field. A "must" for collectors, historians and serious students of silver.

HOW TO MAKE IT BOOK OF CRAFTS. By Curtiss Sprague. Pelham, N. Y.: Bridgman Publishers; 247 pp.; profusely illustrated; \$3.

A "how to do it" book of unusual scope. Accurate, full instructions, complete with diagrams and detailed instructions.

ADVENTURES IN MONOCHROME. By James Laver. New York: Studio Publications; 128 pp., all but 31 devoted to reproductions; \$3.75.

Drawings, etchings and lithographs in tremendous variety illustrate the infinite number of uses to which black and white media are being put by American and British artists. Stimulating, instructive, eminently enjoyable.

ART OF AUSTRALIA. Edited by Sydney Ure Smith. New York: Carnegie Corporation and Modern Museum; 58 pp. text; 134 illustrations; \$1 (boards); 50c (paper).

Complete catalogue of the Australian exhibition now traveling to give America's a skeletal view of art in Australia.

MASTER DRAWINGS. Edited by Annemarie Henle. San Francisco: Recorder Publishing Co.; 96 pp.; profusely illustrated; \$1.50.

Complete catalog, with faithful reproductions, of the notable 107 old master drawings shown in the Palace of Fine Arts of the Golden Gate Exposition. Excellent reproductions and data. An invaluable record of an unusually extensive exhibition. A "must" for drawing collectors.

COMPOSITION OF OUTDOOR PAINTING. By Edgar A. Payne. Hollywood: Seward Publishing Co.; 101 pp.; profusely illustrated; \$3.

A thorough treatise on picture building, designed to help artists and students "to think independently, conceive originally and paint instinctively." Selection, perspective, color balance and rhythm are a few of the many chapter headings.

THROUGH THE AMERICAN LANDSCAPE. By Kaj Klitgaard. Chapel Hill: The University of North Carolina Press; 323 pp.; 41 illustrations; \$3.50.

The author, artist-mariner-writer-teacher, traveled twice across the United States studying the land and the artists who are busy recording it. Refreshing and definitely stimulating.

THE AMERICAN SPORTING SCENE. By John Kieran and Joseph W. Golinkin. New York: Macmillan; 212 pp.; 84 reproductions; \$5.

Kieran of the New York Times and Information Please supplies the text which, with Golinkin's drawings, lithographs and watercolors, covers sport in America, its history and present-day scope. A splendid gift for that out-of-door fan.

TWENTIETH ANNUAL OF ADVERTISING ART. New York: Watson-Guptill Publications; 240 pp.; 280 reproductions; \$5.

All the prize-winning exhibits in the Art Directors' Club's 20th annual exhibition are reproduced, together with the layouts in which they originally appeared. This is a notable edition of these annual "bibles" of what's new and good in advertising art.

HISPANIC FURNITURE. By Grace Hardendorff Burr. New York: Hispanic Society of America; 245 pp.; 175 illustrations; \$2.

Covers thoroughly the furniture used in Spain and Portugal, and in their colonies, from the 15th through the 18th centuries.

AMERICAN PAINTING. By Richard Carl Medford. Philadelphia: F. A. Davis Co.; 67 pp.; 17 illustrations; not priced.

One of the books in the Davis Company's Continued Study Units in Cultural Life series, designed for educational use. Clear, concise study of American painting from Copley to Kuhn. Serves its purpose admirably.

HOW TO MAKE ANIMATED CARTOONS, by Nat Falk. New York: Foundation Books; 79 pp.; profusely illustrated; \$1.49.

Bearing indorsements by such authorities as Paul Terry, producer of Terry-Toons, and Leon Schlesinger, impresario of Warner Brothers' Porky Pig cartoons, this book is a valuable "how to do it" work that explains clearly, step by step, how this 20th century movie miracle is wrought.

HOW TO DRAW HORSES, by John Skeaping. New York: Studio Publications; 63 pp.; 51 reproductions; \$1.

HOW TO DRAW 'PLANES, by Frank A. A. Wootton. New York: Studio Publications; 63 pp.; profusely illustrated.

Two excellent new "how to do it" books that tell their stories clearly and progressively in text, diagrams and finished drawings. All types of horses and airplanes are covered.

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Atlanta, Ga.

ATLANTA ASSOCIATION'S THREE-COUNTY SHOW, Feb. 1-15, at High Museum. Open to Fulton, DeKalb & Cobb counties. Media: oil, watercolor, prints & sculpture. No fee. Jury. Prizes. Last date for arrival of cards & entries: Jan. 24. For details write High Museum, 1262 Peachtree St., N.E., Atlanta, Ga.

Baltimore, Md.

WATERCOLOR CLUB'S 4th ANNUAL, Jan. 30 to March 1, at Baltimore Museum. Open to all artists. Media: watercolors & black-&-whites. Fee: \$2 for non-members. Jury. \$400 in prizes. Last date for arrival of entries: Jan. 16 & 17 for local, Jan. 19 for out-of-town artists. For cards & data write Anne Chandlee, 4715 Roland Ave., Baltimore.

Carmel, Calif.

CARMEL ART ASSOCIATION MONTHLY EXHIBITIONS in the Association's gallery. Open only to members (board judging of 3 works & \$5 fee admit to membership). All media. Members represented in 10 shows annually, which are selected by jury from submissions. For data write Carmel Art Association, Carmel, Calif.

Chicago, Ill.

CHICAGO ARTIST'S 46th ANNUAL, March 12 to April 26, at Chicago Institute. Open to artists in and within 150 miles of Chicago. Media: oil & sculpture. No fee. Jury. \$1,800 in prizes. Last date for arrival of cards: Jan. 19; entries: Feb. 3. For cards & data write Daniel Catton Rich, director, Art Institute of Chicago.

SWEDISH-AMERICAN ANNUAL, Jan. 24 to Feb. 19, Club Woman's Bureau, Mandel Brothers. Open to Swedish-American & artists of Swedish descent. Jury. Fee: \$1. Media: oil, watercolor, sculpture & graphic arts. \$100 purchase prize. Last date for return of entry cards: Jan. 10; of entries: Jan. 20. For cards & data write Mae S. Larsen, 4437 N. Francisco Avenue, Chicago.

Indianapolis, Ind.

HOOSIER SALON, Jan. 17-21, at Wm. H. Block Co., Indianapolis (Feb. 9-21, at Marshall-Field Co., Chicago). Open to artists born, trained or resident (1 yr. or more) in Indiana. Media: oil, watercolor, pastel & prints. Fee: \$5 (3 entries). Jury. \$3,000 in prizes. Last date for return of cards: Jan. 1; of entries: Jan. 10.

Hagerstown, Md.

CUMBERLAND VALLEY ANNUAL, Feb. 1-28, at Washington County Museum. Open to all artists of the Cumberland Valley.

Media: oil, watercolor, graphic art & sculpture. No jury. No fee. \$40 in prizes. Last date for arrival of cards: Jan. 1; of entries: Jan. 15. For cards & data write Dr. John Richard Craft, director, Washington County Museum, Hagerstown, Md.

Mount Airy, Ga.

SOUTHERN PRINTMAKERS' 7th ROTARY EXHIBITION, March 1 to July 1, 1943. Open to members (membership fee is \$3). Jury. All graphic media (no monotypes). Show will travel over half of U. S. Eight purchase prizes, plus memorial awards. Last date for return of cards: Jan. 1; of entries: Feb. 15. For cards & data write Frank Hartley Anderson, Appalachian Museum of Art, Mt. Airy, Ga.

New York, N. Y.

AMERICAN PRINTMAKERS SOCIETY'S 75th ANNUAL, March 7-29, National Academy Galleries. Open to all artists. Media: watercolor & pastel. Fee for non-members: 50¢ per picture. Jury. Three cash prizes & medal. Receiving date for entries: Feb. 26. For information write Harry De Maine, 3 E. 89th St., New York City.

ASSOCIATION OF WOMEN ARTISTS' 50th ANNUAL, Fine Arts Galleries, Jan. 5-26. Open to Nat'l Association members. All media. Jury. Fee: \$1 for in-town members. \$1,500 in prizes. Last date for arrival of entries: Dec. 26. For information write Miss Josephine Droege, Argent Galleries, 42 W. 57th St., New York City.

NATIONAL ACADEMY'S 116th ANNUAL, April 8 to May 16, at National Academy. Open to all American artists. Media: oil & sculpture (graphic art & architecture section to be held next autumn). Jury. 13 cash prizes & 3 medals. Entries to be delivered March 23 & 24. For cards & full data write National Academy of Design, 1083 Fifth Avenue, New York City.

SOCIETY OF AMERICAN ETCHERS' 26th ANNUAL, Feb. 11-28, National Academy Galleries. Open to all printmakers. All metal plate media. Cash prizes. Last date for return of cards: Jan. 3. For cards and data write the Society at National Academy of Design, 1083 Fifth Ave., N. Y. C.

Palm Beach, Fla.

PALM BEACH OPEN EXHIBITION, Jan. 1 to April 1, Palm Beach Biltmore Hotel. Open to artists of professional standing only. Galleries available for one-man shows; also group juried exhibitions. No prizes, but sales and portrait commission record good. For details write Alice Littig Siems, Box 24, Palm Beach, Fla., or Mrs. Rena T. Magee, 140 W. 57th St., N. Y. C.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY'S 137th ANNUAL, Jan. 26 to March 1. Open to all American artists. Media: oil, tempera & sculpture. Jury. \$6,000 purchase fund; medals, and \$700 in prizes. No fee. Last date for arrival of cards: Dec. 27. Last date for arrival of sculpture entries (at New York by express): Dec. 29; (at Phila-

delphia by express): Jan. 2; (at New York & Philadelphia by hand): Jan. 1. Last date for arrival of paintings (New York, express): Dec. 31; (Philadelphia, express): Jan. 2; (by hand in both cities): Jan. 5. For full details & cards write Joseph T. Fraser, Jr., Pennsylvania Academy, Broad & Cherry Sts., Philadelphia.

PRINT CLUB'S 14th LITHOGRAPHY ANNUAL, Jan. 12-30. Open to all American artists. Fee: 50¢. Jury. Only lithography made in 1941 eligible. \$75 prize. Last date for arrival of entries: Jan. 5. For full details write The Print Club, 1614 Latimer St., Philadelphia.

Pittsburgh, Pa.

PITTSBURGH ASSOCIATION'S 32nd ANNUAL, Feb. 12 to March 12, Carnegie Institute. Open to members & candidate members. No fee. Jury. Media: oils, sculpture & crafts. Many cash prizes. Last date for return of cards: Jan. 12; of entries: Jan. 21. For data & cards write Earl Crawford, 222 Craft Ave., Pittsburgh, Pa.

Plainfield, N. J.

NEW JERSEY SOCIETY'S 4th ANNUAL, Feb. 8 to March 1, at Plainfield Association Gallery. Open to all New Jersey artists. Media: watercolor, pastel & sculpture. Fee: \$1 for members; \$1.50 for non-members. Jury. Last date for arrival of cards: Jan. 31; of entries: Feb. 2. No prizes announced. For cards & data write Herbert Pierce, 309 Academy St., South Orange, N. J.

Richmond, Va.

VIRGINIA MUSEUM'S 3rd BIENNIAL, March 4 to April 14. Open to all American artists. Medium: oil. No fee. Jury. \$3,000 purchase fund & medals. Last date for arrival of cards: Jan. 31; of entries: Feb. 3 (to New York jury) and Feb. 9 (Richmond jury). For cards & data write Thomas C. Colt, Jr., director, Virginia Museum, Richmond, Va.

San Francisco, Calif.

SAN FRANCISCO ASSOCIATION'S DRAWING & PRINT ANNUAL, Feb. 11 to March 1, at San Francisco Museum. Open to all artists. Media: drawings & prints. No fee. Jury. \$200 in prizes. Last date for arrival of cards: Jan. 23; of entries: Jan. 30. For details write San Francisco Museum, War Memorial Bldg., Civic Center, San Francisco.

Savannah, Ga.

SOLDIER-ARTIST EXHIBITION, Feb. 21 to March 15 at Telfair Academy of Art. Open to anyone in U. S. armed forces. All media, on theme, "The soldier-artist looks at Army Life." No fee. Academy will purchase some exhibits, attempt to sell many more. Entries need not be framed or matted. Last date for arrival of entries: Jan. 24. For additional data write Alonzo M. Lanford, director, Telfair Academy, Savannah, Ga.

Seattle, Wash.

NORTHWEST PRINTMAKERS' 14th ANNUAL, March 4 to April 5, Seattle Museum. Open to all artists. All print media. Fee: \$1. Jury. Purchase prizes. Last date for arrival of cards & fee: Feb. 16; of exhibits, Feb. 19. For data write William S. Gamble, 1514 Palm St., Seattle, Wash.

Tucson, Ariz.

TUCSON WATERCOLOR CLUB'S ANNUAL, Feb. 1-14, Tucson. Open to Arizona, Utah, Nevada & New Mexico artists. Media: watercolor & drawing. Jury. No fee. No prizes. Last date for return of cards: Jan. 15; of entries: Jan. 25. For cards & data write Charles O. Golden, Box 4182, Tucson, Ariz.

Washington, D. C.

WASHINGTON SOCIETY MINIATURE PAINTERS, SCULPTORS & GRAVERS ANNUAL, Jan. 27 to March 1, at Corcoran Gallery. Open to all artists living in U. S. All media: Fee: \$1. Jury. No prizes. Last date for arrival of cards: Jan. 22; of entries: Jan. 24. For additional data write Mary Elizabeth King, 1518-28th St., N.W., Washington, D. C.

Competitions

CERAMIC POST OFFICE MURAL: Chicago Institute announces a \$4,000 ceramic mural competition for the Chicago Uptown Postal Station; open to all American ceramic artists. Closing date: Jan. 15, 1943. For data write Myric R. Rogers, The Art Institute of Chicago, Chicago, Ill.

AMERICAN ACADEMY IN ROME COMPETITION: More than \$7,000 in cash prizes in architecture, landscape architecture, music, painting & sculpture. Preliminary regional competitions in San Francisco, Denver, Chicago, Houston, Baltimore & New York; final competition in New York. Open to unmarried male U. S. citizens under 31. Closing date for painters & sculptors: Jan. 1, 1942, others: Feb. 1, 1942. For information and entry blank write Roscoe Guernsey, American Academy in Rome, 101 Park Ave., N. Y. C.



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THE FIELD OF AMERICAN ART EDUCATION

By FRANK CASPERS

Education in Crisis

ROBERT GILLAM SCOTT, chairman of the design department of Boston's Stuart School, stated recently that "many of us whose efforts are not directly engaged in meeting the national emergency may at times feel doubts about the importance of our work." Despite the urgency of the present emergency, Scott continued, education "must never lose sight of its greater responsibility to a future society . . . The basic problem is still education for a good life. We must solve that problem more successfully than our predecessors . . .

"An increasing emphasis on technical and practical training has become a part of our national educational pattern. Its fruit is high excellence in specialized instruction. The recognition is growing, however, that technique alone is insufficient preparation with which to meet either the present crisis or the world which will follow. We must help our students to gain orientation and a sure sense of objectives.

"The professional school is, of course, bound to prepare its students for the technical demands of their work, but its responsibility does not cease there. We must educate with the ultimate objective of leadership, giving sound technical training not as an end but as a means toward undertaking mature social responsibility."

Endows Sellers Chair

Through the beneficence of the late Mrs. Mary Morley Sellers, the Art Institute of Chicago has been able to establish a special professorship in its school. The new chair, endowed with a \$100,000 grant, will be known as the Sellers Professorship, in memory of the donor's late husband, Frank Harrold Sellers.

First appointee to the new post is Miss Margaret Artingstall, assistant professor in design. Her inauguration was marked by an exhibition of the distinguished work accomplished by her students, and by tributes from Dean Norman Lewis Rice and Meyric R. Rogers, the Institute's curator of decorative arts.

Cooper to Grand Central

Mario Cooper, nationally known illustrator and advertising artist, has, after four years of teaching at Columbia University, joined the staff of the Grand Central Art School, New York, where he succeeds E. C. Van Swearingen as illustration instructor. Van Swearingen, long on the Grand Central faculty, resigned to become head of the art department of Marshall Field's new newspaper, the Chicago Sun.

Cooper, born in Mexico City, began his professional life in California as a mechanic whose enthusiasms were bike racing and boxing. A job as delivery boy for an engraving firm excited an interest in art, and Cooper began drawing and attending night art school. He then worked in various art departments on the West Coast, coming later to New

York, where he studied illustration at the Grand Central School and became art director of a large advertising agency. Cooper is beginning his work at the Grand Central School with a show of his illustrations (to Dec. 17).

Joins Clearwater Faculty

Harry H. Shaw, director of the Ohio River School of Painting (summers), has joined the faculty of the Clearwater Museum School of Art in Florida.

Shaw received his training at the University of Michigan, the Cleveland School of Art, the Pennsylvania Academy, Ohio State University and privately under Ross Moffett and Charles Hawthorne. He is represented in the permanent collections of the Research Studios at Maitland, Florida, the Massillon (Ohio) Museum and the Canton (Ohio) Art Institute. Shaw's murals decorate the Akron Public Library.

Chouinard Faculty Exhibits

December feature at the Chouinard Art Institute in Los Angeles is a faculty show. Designated as "excellent" by Herman Reuter of the Hollywood *Citizen-News* are the exhibits of Millard Sheets, Henry Lee McFee, Phil Paradise, James Patrick, Herbert Jepson, Palmer Schoppe, Pruett Carter, Lawrence Murphy and Carl Beetz.

William Fisher's Classes

William Fisher, former dean of fine arts at the Northern University of New Jersey, is conducting classes in drawing, painting (landscape, figure, portraiture) and sculpture at the 8th Street Art School in New York. Classes are open to beginners and advanced students, to amateurs and professionals.

School Sponsors Show

The Universal School of Handicrafts in New York City is sponsoring an exhibition, until Jan. 25, of stone carvings, wood carvings, watercolors, pastels and lithographs by Carlos Andreson, Frank Blasingame and Ward Montague.

In Old Mexico

TWO HUNDRED MILES north of Mexico City, in the foothills of the mountains which hem in Mexico's great central plateau, is San Miguel de Allende, an authentic and beautiful colonial town. There, where climate remains ideal the year 'round, the Escuela Universitaria de Bellas Artes offers winter and summer courses in painting, sculpture, fresco, wood carving, ceramics, weaving, architecture, and in the Spanish and English languages. Dedicated to the furtherance of inter-American understanding and cultural relations, the school is fully accredited, its work being recognized by United States colleges.

Fees are moderate and on a descending scale (the third month cost only half as much as the first) and include room and board in addition to tuition. A former convent, Las Monjas, has been remodeled and turned over to the school by the Mexican Government. Here, in the architectural embodiment of the spirit of storied Mexico, students attend class and exhibit their work.

Students are accommodated in two near-by hotels and at a large ranch at the outskirts of San Miguel. At the latter is a swimming pool, tennis and jai-lai courts and a stable of riding horses. All ranch facilities are available to students as are those of the Bellas Artes Club, of which they are automatically members.

Summer sessions are given over mostly to serious students, but winter sessions also welcome students who, though not preparing for art careers, may want to live in Mexico to study the language and gain a knowledge of its art and history.

Instruction is individual and is given in English. Felipe Cossio del Pomar is director, and Stirling Dickinson, associate director. Registrations can be placed with Mr. Dickinson at 1500 Lake Shore Drive, Chicago. The school's winter session begins Feb. 1 and continues through April 1.

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Below the Equator

[Continued from page 18]

good will tour, going from coast to coast.

In Brazil's second largest city, Sao Paulo, the industrial beehive of activity, art has, as in Peru, its inspiration in natural sources, and new directions are the result. There are not as great a number of artists but they lean more to the modern trend. The Gallerie de Belles Artes and the Pinacotheco de Estadode Sao Paulo hold great interest for the art student and Rio, just over night away, offers further opportunity. Since the present war, Mexico seems to have drawn the few students sent from South America on scholarships or on private initiative and now some come to New York.

In Rio de Janeiro, that marvelous jewel-like city in its mountain locked harbor, art is in the air, from the huge stone Christo monument on the mountain top, 3,500 feet above, to the inlaid pavements in their black and white mosaic patterns below. The art student here has close contact with his museum, as the school is part of the same building on the Rua de Branco. Courses in architecture, sculpture, painting and even geometry are taught here.

The Academy of Fine Arts in Rio goes back to 1816, when Dom José of Portugal brought a group of French artists, some of whom had worked under David and Ingres, and formed the faculty which has ever since felt the impress of the neo-classic school. The present director of art, Oswaldo Teixeira, is himself a painter of national reputation, especially in figure painting, in which he shows high and delicate color. Georgiana Alberquerque, in the search for sunlight, teaches painting in the French impressionistic manner, while Eduardo de Sala instructs in sculpture.

This Rio school is the first in which I saw a few young women working, although in La Paz and Lima, there were some women instructors and students. Women's activities are greatly restricted in all Latin American countries. On the whole the groups were bright, eager young men.

Most of the rooms of the museum are largely 18th and 19th century South American, much in the style popular in Europe during the Napoleonic era. These have little interest for visiting North Americans except for historical value. But in the modern section we find life and swing with much originality in the works of the younger Brazilians. Brazil's most famous expressionist and modern painter, of course, is Portinari, of Italian ancestry. He has won an important place in New York and needs no comment here.

I should like to see more exchange between Latin America and ourselves. Three exhibitions of artists from the United States have already started south of the equator and four South American exhibitions have been arranged in New York this autumn. Encouragement from their own public would stimulate the artists to greater effort. South America holds great inspiration in subject matter, landscape, customs and people for our artists. On the other hand, we have much to offer the South American student in opportunities presented by our museums and the growing enthusiasms of an interested "good neighbor."

Berman Goes Local

Writes Alexander Fried of the San Francisco Examiner: "Now that Eugene Berman, the Russo-Parisian painter, lives in Southern California, new elements are entering his work. In Europe he often depicted rhythmic architectural settings, with enigmatic figures among them. Into such landscapes he now projects distant backgrounds of Southwestern desert."

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57th Street in Review

[Continued from page 23]

terns. This sureness of design is a leading factor in Sohner's work. Running like a theme thread throughout these sincerely painted canvases are winding roads, fence rails and railroad tracks around which the whole ensemble seems to swing. Among his most distinctive landscapes are *Indian Burial Ground* and *Street in Nogales*.

Sohner loses part of his individuality when he gets to such figure pieces as *The Challis Dress* (the challis dress is all right, it's just the smile that goes with it) and *The Hunter*, which has no excuse for being in such an impressive debut exhibition. Sohner comes off much better in the portrait of *The Poet* and in the refreshing and easily handled head of *Patricia*.

Jenkins from Georgia

W. S. Jenkins from Georgia, having his first New York show at the Morton Galleries until Dec. 20, paints with a steady hand and a steady mind. The broad simplified handling of these large oils of Georgia and Mexico suggest a muralist trend, so that it is not surprising to learn that Jenkins is also accomplished in the mural field. The artist knows how to fill out a composition, as evidenced in *Taxco Market* and in his studies of Negroes. The most revealing work is his portrait of Rhodes Browne of the First National Bank in Columbus, Ga., a excellent character study of an imposing Southern gentleman with a great deal of humor.

A fellow exhibitor at Morton is Beatrice Shelton Haden, showing a group of freely brushed watercolors of New Mexico. High points of interest are captured with spontaneity and an unrestrained appreciation for this picturesque section of our land.

John Wenger at Grand Central

Spontaneous appeal and lively color mark the watercolors of John Wenger, one-time stage designer, exhibiting at the Grand Central Galleries until Dec. 20. Composed mostly of decorative flower pieces, the show also includes intimate back stage notes as well as actual stage scenes, such as studies from *Romeo and Juliet* and *Petrouchka* (for which Wenger made the decorations). An impressionistic *Rehearsal* shows the ballet girl on stage for a dance formation. Most colorful of these freely and artistically rendered watercolors is the large *Flower Arrangement* with a violin and dazzling bouquet against a black background.

Group Show at Alonzo

A group exhibition at the Alonzo Gallery until Dec. 20 brings forth a fine portrait study by Cesare Riccardi called *Reliefer*, and two moody outskirt scenes by Giovanni Martino. Other interesting selections are *Suburbs of Frankfort* by Edward O. Wingert, which could be open country with its cornfields and harvest moon; the colorful Gloucester boat, *The Rosie C.*, by Rose Nedwill; Marie Kremp's simply-patterned landscapes and the interpretative dream-like etchings by Karnig Nal-BanDian.

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AMERICAN ART WEEK & NATIONAL ART WEEK

Our National Chairman Speaks for the League, and Points to Failure of National Art Week Groups to Co-operate.

Responding to the editorial, "For An Annual Art Month," in last Tuesday's *Montclair Times*, Frederick Ballard Williams, N. A., of Glen Ridge, president of the American Artists Professional League, pointed out yesterday that the league has been and is willing to co-operate in regard to the dual art weeks, American and National. The lack of co-operation, he added, was on the part of the National Art Week committees for 1940 and 1941.

"There is no apparent divorce between American Art Week and National Art Week," said Mr. Williams, "since there never was any marriage. As you understand, we inaugurated this work and have continued it, American Art Week, for seven years, with, we feel, increasing success. The difficulty between American Art Week and National Art Week, we believe, is not that American Art Week is unsympathetic to National Art Week—it is simply a question of unfortunate timing in the respective dates of the two weeks.

"The first year, when these dates conflicted, we conferred with the national chairman of National Art Week, Francis H. Taylor of the Metropolitan Museum, and we felt that the adjustment of the conflicting dates was satisfactorily arranged—that we would co-ordinate our efforts and tie them together for the benefit of the whole. We were disappointed in the results, because we found that those responsible for the execution of the program of National Art Week completely failed, except in New Jersey and Oklahoma, in their promises to co-operate with us.

"We did our best to co-operate with them, but that co-operation simply did not materialize on their part. This we very much regret. You are perfectly right in your idea of the similarity of aims. It is simply that the difficulty has been and will be that co-operation on our part is not met with co-operation on their part. Therefore, we regretfully have come to the conclusion that we will proceed with our endeavor, which is only one part of our year 'round work, and wait for any co-operation between the two interests either to come from them, or to be reconciled by the action of time.

"The American Artists Professional League, instead of objecting to another Art Week, is only too glad to have as

many such efforts for the benefit of American artists and their work as are possible. No one in the A. A. P. L. management receives the slightest personal advantage from the league's activities, merely hard work and not thanks. We feel that in many instances and in many States the WPA activities, with which National Art Week is to some extent connected, are often aimed at self-perpetuation, and that they are therefore partisan in their methods, consequently unfair to American artists as a whole.

"Our date for American Art Week has always been the first week in November. That date has never been 'blanketed,' nor has there ever been any intention to 'blanket' any other effort on relatively similar lines. However, 'blanketing' was attempted by National Art Week advisers who first proposed in 1940 to hold that week late in October, just before American Art Week. That failed, apparently because the National Art Week program could not be developed fully in the time allowed for it."

We have been accused of being unpatriotic in not co-operating with a government agency. We hold that we would be unpatriotic not to question government or government sponsorship if in our opinion the government agency was not fair or wise in its policy. We feel that we still have the right as individuals or as minorities to adhere to the Democratic principle of honest difference as against any such thing as the "Divine right of kings" or of government.

—F. BALLARD WILLIAMS,
National Chairman.

The League States Its Case

The *Montclair Times*, in a leading editorial on December 2, carried the following comment on Frederick Ballard Williams' statement:

"No fairer, more temperate delineation of the situation faced by the A. A. P. L. could be made. Mr. Williams points out what was previously known to the *Montclair Times* and several times mentioned in both its news and editorial columns, that the A. A. P. L. showed a disinterested spirit in its sponsorship of American Art Week, and made every reasonable effort to work with the committee in charge of National Art Week.

"It was also known that there had been co-operation between the two organizations in New Jersey, but it was not realized that the same co-operation had been shown in only one other of the forty-eight States. With that point established, the onus for the failure to

co-ordinate the two Art Weeks is clearly on the group which brought the second Art Week into being and carried it through its second year.

"The records of New Jersey and Oklahoma showed that co-ordination was possible, and the fact that the National Art Week chairman for 1940 arranged for it nationally shows that the executive groups in the other forty-six States failed to carry out the announced policy of the national chairman. When it is further considered that these State groups were largely organized in con-

nection with a governmental agency—the WPA Art Project—the ground color at least has been laid in for an ugly picture of governmental competition with the activities of private groups.

"It is to be hoped that some of the leaders of National Art Week will come forward with as straightforward a statement as that issued by Mr. Williams, but whether that is forthcoming or not, it is to be hoped that those leaders will at least make the overtures necessary for the co-ordination of both weeks."

ARTISTS' WAR MEASURE FOR THE ATTENTION OF ALL ART SOCIETIES AND ALL WHO WORK IN THE VISUAL ARTS

New York City, Dec. 8, 1941—The National Art Council for Defense was formed by the 16 constituent societies of the Fine Arts Federation of New York (1), and the purpose approved by representatives of 14 other art societies (2) (see below).

The object of the organization is outlined in the following four paragraphs from the resolution accepted that evening:

- 1) To gather information on the needs for the service of artists, as artists, in the Armed Forces and for the Armed Forces; in Defense Industries; in Government Bureaus and Agencies; in Civilian Defense, etc., so that this information may be available to the entire art world.
- 2) To gather information on what kind of work artists can be trained to perform in Defense Industries, so that as skilled and well-coordinated hands come more and more into demand, those who cannot find a place for their usual work, and who are willing temporarily to lay aside their profession, through patriotic motives, may quickly find the allied field where their special skill will be of maximum value.
- 3) Through their organizations, to take a census of New York artists who are anxious to participate in National Defense, and set up a file which will adequately list their capacities, experience, etc., to which agencies seeking to reach artists for various tasks, may turn.
- 4) To plan ways by which this objective may be made national in scope through the agency of an existing active national organization.

All American art societies wishing to collaborate in such work in their sections of the United States are urged to communicate at once with the *National Art Council for Defense, 115 East 40th Street, New York, N. Y.*

All individual architects, landscape architects, artist-painters, sculptors, graphic and commercial artists, designers, draftsmen, and craftsmen, who are interested are requested to fill out the *preliminary QUESTIONNAIRE*, below, and to mail it promptly to the *National Art Council for Defense*.

QUESTIONNAIRE

Name:

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What type of art work are you especially qualified to perform:

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What are your family responsibilities:

- 1) The Fine Arts Federation of New York, constituent societies: National Academy of Design, New York Chapter of the American Institute of Architects, American Water Color Society, Society of American Artists, The Architectural League of New York, Municipal Art Society of New York, Society of Beaux Arts Architects, National Sculpture Society, National Society of Mural Painters, Brooklyn Chapter of the American Institute of Architects, American Group Societe des Architectes, Diplomes Par Le Gouvernement, The Art Commission Associates, New York Chapter of the American Society of Landscape Architects, New York State Chapter of the American Artists Professional League, American Society of Painters, Sculptors, and Gravers, Westchester County Society of Architects.
- 2) Allied Artists of America, Alumni of the American Academy in Rome, American Society of Miniature Painters, American Veterans Society of Artists, Civilian Camouflage Council, Citizens Committee for the Army and Navy, Decorators Club, Federation of Modern Painters and Sculptors, National Arts Club, National Association of Women Artists, New York Chapter of the American Institute of Decorators, New York Society of Women Artists, Society of American Etchers, Society of Illustrators, Sculptors Guild.

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Addison Gallery Dec.: Drawings, Prints.

AUBURN, N. Y.
Cayuga Museum Dec.: South American Paintings.

BALTIMORE, MD.
Museum of Art Dec.: Mary Cassatt; Sculpture, William Zorach.
Maryland Institute To Dec. 21: Work by Leon Kroll.
Walters Art Gallery Dec.: Venetian Painting.

BENNINGTON, VERMONT
Historical Museum Dec.: 19th Century Paintings.

BINGHAMTON, N. Y.
Museum of Fine Arts Dec.: Contemporary Etchings.

BIRMINGHAM, ALA.
Art Club Dec.: Paintings, Florence E. Stephenson.

BOSTON, MASS.
Doll & Richards To Dec. 27: Watercolors, Vladimir Pavlosky.
Horne Galleries Dec.: Sanity in Art.
Institute of Modern Art To Dec. 20: Contemporary Mexican Painting.
Museum of Fine Arts Dec.: Winslow Homer, Watercolors; Van Dyck, Etchings.
Vose Galleries To Jan. 3: Work by Charles Curtis Allen.

BUFFALO, N. Y.
Albright Art Gallery Dec.: Art in Life: Buffalo Society of Artists.

CAMBRIDGE, MASS.
Fogg Museum of Art Dec.: English Watercolors.

CHAPEL HILL, N. C.
Univ. of North Carolina To Dec. 19: Mexican Prints.

CHICAGO, ILL.
Arts Club Dec.: Work by Raoul Dufy.
Art Institute Dec.: 52nd Annual, American Paintings & Sculpture.
Chicago Galleries Ass'n Dec.: Work by Artist Members.
Kuh Gallery Dec.: Picasso, Watercolors and Drawings.
Mandel Brothers To Dec. 27: Etchings, James Swann, Margaret Ann Gaup; Mexican Watercolors, Chas. Longabaugh; Oils, Mae B. Alshuler.
Paquette & Chisel Academy Dec.: 46th Oils Annual.

CLEVELAND, OHIO
Museum of Art Dec.: Ohio Print Makers; Walt Disney.

COLUMBUS, OHIO
Gallery of Fine Arts Dec.: 32nd Annual, Columbus Art League.

CONCORD, NEW HAMPSHIRE
State Library Dec.: Paintings, Cornelia Schoolcraft.

DALLAS, TEXAS
Museum of Fine Arts To Dec. 27: 100 Selected Prints; Watercolors, Caroline Rosenbaum; To Jan. 3: Christmas Madonna.

DAVENPORT, IOWA
Municipal Art Gallery To Dec. 28: Pastels, Robert Zuppke.

DAYTON, OHIO
Art Institute Dec.: Paintings, Susy Per; Dayton Society of Etchers.

DETROIT, MICH.
Institute of Arts Dec.: Chiaroscuro Prints.

ELMIRA, N. Y.
Arnot Art Gallery Dec.: 9th Annual, Elmira Artists.

FORT WORTH, TEXAS
Public Library Dec.: Permanent Collection.

HAGERSTOWN, MD.
Museum of Fine Arts Dec.: 200 American Watercolors.

HOUSTON, TEXAS
Herzog Galleries Dec.: Portraits, Daniel MacMorris.
Meinhard-Taylor Galleries To Dec. 27: Work by Marie Weger and Eduard Cucuel.
Museum of Fine Arts To Dec. 27: Etchings, Cadvallader Washburn; Dec.: Watercolors, Ward Lockwood.

INDIANAPOLIS, IND.
Herron Art Institute Dec.: American Watercolors; Portinari Murals.

KANSAS CITY, MO.
Nelson Gallery Dec.: Paintings, New Mexican Artists.

LAWRENCE, KANSAS
Thayer Museum of Art Dec.: Work by Maurice Braun.

LOS ANGELES, CAL.
Chouinard Art Institute Dec.: War Posters.
Foundation of Western Art Dec.: 9th Annual, Trends in Southern California Art.
Museum of Art Dec.: Work of Sueno Serisawa.
Municipal Art Commission Dec.: Las Artistas.

Vigevano Galleries Dec.: French and American Drawings and Watercolors.

MAITLAND, FLA.
Research Studio Gallery To Dec. 28: Watercolors, Andre Smith.

MEMPHIS, TENN.
Brooks Memorial Dec.: Paintings, Norman Rockwell; Tenn. Society of Artists.

MINNEAPOLIS, MINN.
Institute of Arts Dec.: New Acquisitions in Prints; "Christmas in Art"; Portraits, Print Show.
Univ. of Minnesota Dec.: Portraits, Wood Sculptures.
Walker Art Center Dec. 21-Jan.: Work by Henry Bannern.

MONTCLAIR, N. J.
Art Museum To Dec. 28: Sculpture, Anna Hyatt Huntington.

NEWARK, N. J.
Artists of Today To Dec. 27: Christmas Show.
Newark Museum Dec.: "Three Southern Neighbors".
New Jersey Gallery To Dec. 27: Oils, Watercolors, Prints.

NEW HAVEN, CONN.
Public Library Dec. 20-30: Tempers, Irving Leveton.

NEW LONDON, CONN.
Alyn Museum To Dec. 29: Indian Art of U. S.

NEW ORLEANS, LA.
Delgado Museum Dec.: Louisiana Society of Etchers; New Orleans Art League.

PHILADELPHIA, PA.
Art Alliance Dec.: Christmas Show;

A.C.A. Gallery (26W8) To Dec. 27: Paintings, David Burluk.
Academy of Allied Arts (349W86) To Dec. 25: 11th Annual.
Ainslie Gallery (30W58) Dec.: Christmas Show.
H. V. Allison & Co. (32E57) Dec.: Work by Ada V. Gabriel.
Alonso Gallery (144W57) To Dec. 20: Group Show.
American British Art Center (44 W58) To Dec. 20: William Yarrov Memorial.
American Fine Arts Galleries (215 W57) To Dec. 18: N. Y. Society of Painters.
An American Place (509 Madison) Dec.: Work by John Marin.
Argent Galleries (42W57) To Dec. 20: Watercolors, Beth Creevey Hamm, Gertrude G. Brown.
Artists Gallery (113W13) To Dec. 29: Christmas Show.
Associated American Artists (711 Fifth) To Dec. 31: Paintings, David Fredenhal, Alfred Ceike.
A. W. A. Gallery (353W57) Dec.: Members Show.
Babcock Galleries (38E57) Dec.: Paintings, Winslow Homer.
Barbizon-Plaza Galleries (101W58) To Jan. 4: Oils, Theodore Sohrner.
Barzansky Galleries (860 Madison) Dec.: Xmas Group Show.
Bignon Gallery (32E57) Dec.: 19th & 20th Century French Paintings.
Bonestell Gallery (106E57) To Jan. 3: Work by Jean Chariot (1924-25).
Brooklyn Museum (Eastern Pkwy.) Dec.: "America South of U. S."; "Children in Early Amer. Prints."
Buchholz Gallery (32E57) To Dec. 27: Polished Prints and Small Sculptures.
Carstairs Gallery (11E57) Dec.: French Modern Art.
Clay Club Gallery (4W8) Dec.: Sculpture for the Home.
Contemporary Arts (38W57) Dec.: Christmas Paintings.
Decorators Club (745 Fifth) Dec.: Screens, Murals.
Downtown Gallery (43E51) Dec.: American Negro Art.
Durand-Ruel (12E57) To Dec. 20: Paintings, Thalia Malcolm.
Eggleston Galleries (161W57) Dec.: Work by Tom Waring.
8th Street Gallery (33W8) Dec.: Group Show.
Ferargil Galleries (63E57) To Dec. 27: Work by John Pike.
Fifteen Gallery (37W57) Dec.: Work by Harold F. Lindergreen.
Findlay Galleries (69E57) Dec.: English & American Paintings.
French Art Galleries (51E57) To Dec. 26: Mantich; Dec. 21-Jan.: Modern French Paintings.
460 Park Avenue Gallery Dec.: Portrait Figurines, Helen Blair.
Galerie St. Etienne (46W57) Dec.: Drawings, Alfred Kubin.
Gallery of Modern Art (18E57) Dec.: Christmas Pictures.

Paintings, Mary G. L. Hood, Hood Miller; Work by Clara K. Nelson; Dec. 23-Jan.: Donald Carlisle Gresson.
Print Club To Dec. 27: Christmas Prints.

PITTSFIELD, MASS.
Berkshire Museum Dec.: Paintings, Thos. R. Curtin, Paul Wiegardt; Sculpture, Nelle Bar.

PORTLAND, ME.
L. D. M. Sweat Museum Dec.: Booth Tarkington Collection.

PORTLAND, ORE.
Art Museum Dec.: Mary Andrews Ladd Memorial; Christmas Show.

PROVIDENCE, R. I.
Art Club To Dec. 28: "Little Picture Exhibition."
R. I. School of Design Dec.: Japanese Color Prints.

RICHMOND, VA.
Museum of Fine Arts Dec.: Early Virginia Miniatures.

ROCKFORD, ILL.
Art Association Dec.: Colorado Springs Lithographs.

ST. LOUIS, MO.
City Art Museum Dec.: St. Louis Negro Artists; Prints, Eric Gill, Stephen Gooden.

ST. PAUL, MINN.
St. Paul Gallery Dec.: Contemporary Argentine Art.

SAN DIEGO, CAL.
Fine Arts Gallery Dec.: 27th Annual, San Diego Art Guild; Charles A. Fries Memorial; Watercolors, Franklin A. Dunbar; Oils, Max Band.

Grand Central Art Galleries (15 Vanderbilt) To Dec. 20: Paintings, John Wenger.
Grand Central Art Galleries (2W55) To Dec. 27: Group Show.
Harlow, Keppel & Co. (670 Fifth) Dec.: Work by Kerr Eby.
Harriman Gallery (61E57) Dec.: Work by Walt Kuhn.
Holland House (10 Rockefeller Pl.) Dec.: Contemporary Balinese Art.
Kennedy & Co. (785 Fifth) Dec.: Lithographs, Stow Wengenroth; Watercolors, Doris and Richard Beer; Currier & Ives Prints.
Kleemann Galleries (38E57) Dec.: Christmas Show.
Knoodler & Co. (14E57) To Dec. 20: Paintings Selected by Royal Cortissoz.
Kraushaar Galleries (730 Fifth) Dec.: Prints, Charles Prendergast.
Leighton's (15E8) Dec.: American Indian Art.
John Levy Galleries (11E57) Dec.: Marq H. Sully Collection of American Paintings.
Lillienfeld Gallery (21E57) To Dec. 26: Antarctic Paintings, Leland Curtis.
Macbeth Gallery (11E57) To Dec. 22: Original Dolls, Edith Flack Ackley, Doll Portraits, Telka Ackley.
Macy's Galleries (Broadway at 34) Dec.: 19th Century Primitive American Paintings.
Pierre Matisse (51E57) To Dec. 27: Retrospective, Marc Chagall.
Guy Mayer Gallery (41E57) Dec.: Lithographs, Hirschfeld.
M. A. McDonald (665 Fifth) To Dec. 20: Prints, Augustus John.
Metropolitan Museum (Fifth at 82) Dec.: Prints by Piranesi; Art of Australia; Chinese Pictures in Iron; Dec. 20-Jan. 10: Nativity Group.
Midtown Galleries (605 Madison) Dec.: Paintings, Minna Citron.
Milch Galleries (108W57) To Dec. 27: Paintings, Edith Blum.
Montross Gallery (785 Fifth) Dec.: Watercolors, Florence Waterbury.
Morgan Library (29E36) Dec.: 1000 Years of British Art.
Morton Galleries (130W57) To Dec. 20: Watercolors, Beatrice Shelton Haden; Work by W. S. Jenkins; Dec. 22-Jan. 3: Christmas Group Show.
Museum of Modern Art (11W53) Dec.: Joan Miro, Salvador Dali, Isidora Duncan Memorabilia.
Museum of Non-Objective Painting (24E54) Dec.: Group Show.
Newhouse Galleries (15E57) Dec.: English Portraits.
Newman Gallery (66W55) To Jan. 3: Christmas Show.
N. Y. Historical Society (170 Central Pk. W.) Dec.: 17th & 18th Century American Portraits; Drawings, George Catlin.
Nierendorf Gallery (18E57) Dec.: "Art from the Seven Seas."

SAN FRANCISCO, CALIF.
Palace of Legion of Honor Dec.: Sanity in Art; Animals in Art; 60 Wood Engravings.
M. H. De Young Museum Dec.: Prints, Daumier, Forain, Roussell.

SCRANTON, PA.
Everhart Museum Dec.: Paintings, Maryland Artists.

SEATTLE, WASH.
Art Museum Dec.: Artists of the Upper Mississippi; Religious Painting and Sculpture; Work by Edmund J. Fitzgerald, Benton Spruance.

TRENTON, N. J.
State Museum Dec.: Chinese Art.

UTICA, N. Y.
Munson-Williams-Proctor Institute Dec.: "Variation on a Theme by Rubens"; Work by the Faculty.

WASHINGTON, D. C.
Arts Club Dec. 21-Jan.: Watercolors, Henry Olson.
Corcoran Gallery To Dec. 28: Work by Jerome Myers, Minna Citron, Prints, Drawings, Ross Moffett.
Phillips Memorial Gallery To Dec. 26: Christmas Show.
U. S. National Museum To Dec. 31: Work by Roy M. Mason, Wm. Merritt.

WICHITA, KANSAS
Art Museum Dec.: Artists Only Annual.

WILMINGTON, DEL.
Delaware Art Center Dec.: 18th Annual; Christmas Show.

WILMINGTON, N. C.
Museum of Art Dec.: 5th Annual North Carolina Artists.

Number 10 Gallery (19E56) Dec.: "For the American Home."
Old Print Shop (150 Lexington) Dec.: Audubon's Birds of America.
Orrefors Galleries (5E57) Dec.: Work of Joep Nicolas.
James St. L. O'Toole (24E64) Dec.: Paintings, Robertman, Ortiz, Abramowitz.
Fenn & Brush Club (16E10) Dec.: Christmas Show.
Peris Gallery (32E58) Dec.: 10th Annual Holiday Show.
Pinacotheca (20W58) Dec.: Christmas Group Show.
Public Library (Fifth at 42) Dec.: Christmas Show; Work of Mary Cassatt, Abraham Walkowitz.
Puma Gallery (59W56) Dec.: Work by Puma.
Raymond & Raymond (40E56) Dec.: Christmas Prints.
Rehn Gallery (683 Fifth) To Dec. 20: Georgina Klitgaard.
Robert-Lee Gallery (32W57) Dec.: Japanese Prints.
Salmasundi Club (47 Fifth) To Dec. 19: Annual Thumbbox Sketches.
Schaeffer Galleries (61E57) Dec.: Old Masters.
Schneider-Gabriel Galleries (71E57) Dec.: English and French Paintings.
Schultheis Art Galleries (15 Madison Lane) Dec.: Fine Paintings.
Seligmann & Co. (5E57) Dec.: Renaissance Paintings and Works of Art.
Andre Seligmann (15E57) Dec.: Paintings, Sculpture, Ceramics and Furniture.
E. & A. Silberman (32E57) Dec.: Old and Modern Paintings.
60th St. Gallery (22E60) To Dec. 24: Drawings, Prints, Sculpture and Crafts.
Society of Illustrators (128E57) To Dec. 26: Work by Martin Sauters.
Stern Galleries (9E57) Dec.: Christmas Show.
Studio Guild Gallery (130W57) To Dec. 20: Oils, Edwin W. Dickinson; Pastels, Kathryn E. Deming.
Uptown Galleries (240 West End) To Dec. 25: Paintings, Abraham Levin.
Vendome Gallery (23W56) Dec. 10-Jan. 5: 6th Anniversary Show.
Wakefield Bookshop (64E55) Dec.: Group Show.
Weyhe Gallery (794 Lexington) Dec.: Prints, Chet La Mors, Marvin Jules.
Whitney Museum (10W8) Dec.: Paintings and Sculpture by Artists Under Forty.
Wildenstein & Co. (19E64) Dec.: Christmas Show.
Howard Young Gallery (18E57) Dec.: Old Masters.
Zborowski Gallery (61E57) Dec.: Modern French Paintings.

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